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THE TRAGEDY OF
KING RICHARD THE THIRD.

SHAKESPEARE

THE TRAGEDY OF

KING RICHARD THE THIRD

WITH

AN INTRODUCTION AND NOTES

BY

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CONTENTS.

	PAGE
PREFATORY NOTICE,	vii
INTRODUCTION,	ix
KING RICHARD THE THIRD,	1
NOTES,	116

PREFATORY NOTICE.

THE following edition is intended for the students of our Indian Universities. I have accordingly endeavoured to leave no difficulty unnoticed that a native of India would require to have explained. Should the book fall into the hands of any English student of Shakespeare, I trust that he will look at it from this point of view. Mr. Deighton has shown, in the Prefatory Notice prefixed to his edition of *Much Ado About Nothing*, that Indian students of Shakespeare require more help than is given in the school editions generally used in England and America. It is unnecessary for me to reproduce his remarks here.

I will only mention that I most cordially concur with what Mr. Deighton says about æsthetic and psychological criticism. I have adopted in my Introduction the views of Kreyssig, the justly celebrated German critic, partly because I suppose them

not to be familiar to Indian students. Should any reader consider his estimate of the play and of its dominant character too favourable, I would remind him that I have also drawn attention to the fact, insisted on by the Shakespearian scholars of our own country, that *Richard III.* is one of Shakespeare's early plays, written when he was under the influence of Marlowe. It is therefore unreasonable to expect in the portrait of Richard III. the perfect finish which we admire in that of Iago.

INTRODUCTION.

"RICHARD THE THIRD" is included among the histories in the catalogue prefixed to the folio edition of Shakespeare's works published in 1623 by Heminge and Condell. But the title prefixed to the play itself in its place in the volume is "The Tragedy of Richard the Third: with the Landing of Earle Richmond and the Battell at Bosworth Field." Wright tells us that it is described as a tragedy in all the early copies. The earliest known edition of the play is a quarto, printed in 1597, with the following title-page, in which, it will be observed, the author's name is omitted :—

"The Tragedy of | King Richard the third. | Containing, | His treacherous Plots against his brother Clarence: | the pittiefull murther of his innocent nephewes: | his tyrannicall usurpation: with the whole course | of his detested life, and most deserved death. | As it has been lately Acted by the | Right honourable the Lord Chamber- | laine his servants. | AT LONDON | Printed by Valentine Sims, for Andrew Wise, | dwelling in Paules Church-yard, at the | Signe of the Angell. | 1597."

The play was entered on the Stationers' Registers on the 20th of October, 1597, by Wise, under the title of "The Tragedie of Kinge Richard the Third, with the

death of the Duke of Clarence." Seven more quarto editions appeared at intervals from 1598 to 1634. All have Shakespeare's name on the title-page.

How long before 1597 the play was composed, is, to a great extent, a matter of conjecture. Malone thought that the play was written in 1593 or 1594. One of Shakespeare's Richards, and probably this, is alluded to in the Epigrams of John Weever, which, though published in 1599, are said to have been written in 1595. This would throw back the date to 1593 or 1594. The internal evidence is in favour of an early date. On this point Stokes * remarks, "There are many signs of comparatively early work: for instance, the prologue-like speech with which the play opens, the scenes where the trilogy of the common lamentation of the women alternates like a chorus, dramatic truth being sacrificed to the lyric or epic form, and to conceits in the style of the pastoral Italian poetry, the overstraining of some of the characters, and the analysis of motive sometimes exhibited." †

Wright also is of opinion that Richard III. is an "earlier composition than King John, and separated by no long interval from the Third Part of Henry VI., to which it is the sequel and the close."

* Quoted by Rolfe in his Introduction.

† Rolfe informs us that Augustus Hare, in *Guesses at Truth*, argues that the fact that Richard boldly acknowledges his deliberate wickedness, instead of endeavouring to palliate or excuse it, like Edmund or Iago, shows that Shakespeare wrote this drama in his youth. Furnivall remarks, "Gloster's first declaration of his motives shows, of course, the young dramatist, as the want of relief in the play and the monotony of its curses also do."

Another play on the subject of Richard III. entitled "The true Tragedy of Richard the Third," was published in 1594. Probably the bookseller was induced to publish it in consequence of the interest in the life and character of Richard III. excited by Shakespeare's play. This play may have been seen and used by Shakespeare.* There was also a Latin play on the same subject by Dr. Thomas Legge, which was acted at St. John's College, Cambridge, as early as 1579.

The respective origin and authority of the first quarto and first folio texts of Richard III. is, according to the Cambridge editors (Dr. Wright and the late Mr. W. G. Clark), "perhaps the most difficult question which presents itself to an editor of Shakespeare." Dr. Wright thus sums up their view—"That the quarto was printed from a transcript of the author's original manuscript. That the original manuscript was revised, corrected, and enlarged by the author, and that from a transcript of the play so revised the text of the folio was printed, with occasional reference to the third quarto which appeared in 1602. The conclusion at which the editors arrive is that, on the whole, the text of the quartos is superior to that of the folios." Mr. Spedding, on the other hand, is of opinion that, "where express reason cannot be shown to the contrary, the reading of the Folio ought always to be preferred."

I have adopted the text of the "Globe" edition, which

* It is probable that it was written some time before the date of publication. Possibly Richard's cry "A horse, a horse, my kingdom for a horse!" is to be traced to this play, as also the substitution of the ghost-scene for Richard's dream of devils as related by Hall.

is now, I think, generally accepted as the standard text of Shakespeare, taking care to note in the commentary any important variations from the text of the First Folio, which is accessible in the facsimiles of Staunton and Booth. The former of these I had before me while compiling my notes. I have not thought it desirable to pay much attention to the readings of the second, third, and fourth folios, which are recorded in the Cambridge Shakespeare. My reason for this neglect may be given in the words of Grant White, who remarks in his "Historical Sketch of the Text of Shakespeare," "Neither of the last three (two ?) folios is of the slightest importance in determining the text of Shakespeare, and the second is only of service in those cases in which it corrects the typographical errors of the first."

The idea of Richard the Third's character adopted by Shakespeare is based on his life by Sir Thomas More, which Holinshed and Hall incorporated in their histories. Sir Thomas More is said to have derived his view from Cardinal Morton, the chancellor of Henry VII. and the enemy of Richard III. It is the traditional view, familiar to most Englishmen from their childhood, and has, I think, been shown by Mr. Gairdner to be in the main correct. Indeed, Shakespeare's divergences from historical truth are unimportant, and necessary for dramatic purposes. I have, I think, noticed most of them in the commentary.

The play of Richard III., like most of the plays of Shakespeare's great contemporary Marlowe, is the picture of the development in action of a single character. So "overwhelming and exclusive" is the figure of Richard III. that it dwarfs into comparative insignifi-

cance all the other personages of the drama. That the character, in spite of its uniform blackness, has always possessed a great fascination for the play-going world is manifest from the fact that it has been the favourite character of all the eminent English tragic actors from Burbage, the original Crookback, down to Kean and Kemble.*

Shakespeare's daring defiance of the æsthetic canon, that the hero of a tragedy must be a person of mixed character, has accordingly been justified by success. The problem that presents itself to Shakespeare critics is, How is this success to be accounted for? In other words, how has Shakespeare managed to secure for a miscreant without a trace of better feeling, who has broken every law human and divine, a high degree of tragic sympathy? We feel no such sympathy when we read the records of Richard's crimes as narrated by ancient chroniclers or modern historians. And yet there is no attempt on the part of the dramatist to conceal or palliate any of his enormities.

In the first place it may be observed that, if we take the play in connexion with the pieces immediately preceding, as the poet evidently intended it to be taken, it is apparent that Richard is not so much a single character as the representative of an age stricken with a sore moral disease. This is put clearly enough by the poet himself in the prologue with which the play opens. The civil wars had engendered a spirit of ferocity and suspicion. But few of the Yorkist leaders were free from the stain of murder and the grossest treachery. More-

* The remarks that follow are taken almost entirely from Kreyssig's "Vorlesungen."

over, the great dangers and hardships that they had gone through had produced in them a longing for enjoyment. "Pains," says Bacon, "ask to be paid in pleasures," and Shakespeare lets us clearly see that the king was not the only member of his party that lived a life of sensual indulgence. When we look at Richard from this point of view, as the embodiment of the spirit of a guilty age, a portion of his guilt as an individual may be said æsthetically, though not morally, to disappear. Schiller's description of the functions of the tragic Muse is eminently applicable to this case: "She sees men in the turmoil of life and imputes to evil stars the greater part of their guilt."

Moreover, while Richard, as pursuing his own guilty objects, must be looked upon as the ally of Satan, he is, from another point of view, the divinely-appointed scourge of a sinful generation. His mission may almost be compared to that of Hamlet, who exclaims in the bitterness of his soul:—

> "Heaven hath pleased it so,
> To punish me with this and this with me,
> That I must be their scourge and minister."

With the exception of the two innocent princes, none of his victims excite our sympathy. "False, fleeting, perjured" Clarence was condemned by his own conscience before the assassin's dagger pierced him, and the two murderers express in plain language the judgment passed by the general public on his conduct. The queen's relations had made themselves unpopular by the faults of *parvenus*.* Nor were their hands altogether free from

* Here too Shakespeare is true to history. See Gairdner's Appendix A in his Life of Richard III., "On the Unpopularity of the Woodvilles."

he stain of innocent blood. They cannot help exclaiming when face to face with death,

> "Now Margaret's curse is fall'n upon our heads
> For standing by when Richard stabb'd her sons."

The fate of the short-sighted but unscrupulous Hastings, who, when on his way to a death that he little anticipates, exults in the execution of his enemies at Pomfret, and proposes to "send some packing that yet think not on it," cannot excite our compassion.* We acknowledge the justice of the "swift destruction" that overtakes him. Buckingham is a Richard without his daring consistency and intellectual power. He thinks that he can pause on the slippery descent of crime as soon as he has gained the object of his ambition. It really would have been contrary to all poetical justice if this short-sighted tool of power had had any part in the introduction of a better order of things. All our sentiments of compassion are accordingly concentrated upon the fate of the two innocent princes. And yet we feel that their death contributes to bring about the higher purposes of Providence, as it alone renders possible the union of the two Roses by the marriage of Richmond and Elizabeth, which dries up for ever the source of civil war.

And here we may stop to consider the manner in which Shakespeare has dealt with this portion of his subject. He felt that it was impossible to represent the murder of the two princes upon the stage as that of Clarence is represented. Such a representation would

* It may be objected that Shakespeare is here following his authorities. But it must be remembered that he does not always slavishly follow them, but departs from them when it serves his purpose. The form at any rate is Shakespeare's.

have aroused horror instead of pity. The catastrophe is accordingly withdrawn from our sight and merely narrated, as in Greek tragedy.

But the above considerations would not account for the dramatic effect of this extraordinary character, if Shakespeare had not taken care to supply the want of the moral element in it by its only possible substitute, a preponderating wealth of intellectual force. Richard would really be intolerable from an æsthetic point of view if he did not excel all the characters that surround him in prudence, energy, and unscrupulous consistent courage, quite as much as he surpasses them in ruthless cruelty and selfishness.

It is principally by his supreme self-control that he proves himself to be the original and commanding spirit among his contemporaries. Though by nature perverse and sarcastic, capable of and disposed to the roughest violence, he continues to show himself the most subtle persevering master of flattery, as soon as he has formed his resolution and measured with his eye the distance that separates him from the throne. And here the contrast between what he is and what it suits him at times to appear serves his turn admirably.

> "Because I cannot flatter and speak fair,
> Smile in men's faces, smooth, deceive and cog,
> Duck with French nods and apish courtesy,
> I must be held a rancorous enemy.
> Cannot a plain man live and think no harm,
> But thus his simple truth must be abused
> By silken, sly, insinuating Jacks?"

It is Iago over again, the "honest" villain, whose smile gains credit on account of the roughness of his

ordinary behaviour, so as to pass for genuine coin.* Thus he wins over Anne, thus he entices the luxurious Edward into the net, thus the fickle Clarence, and Hastings the stupidly arrogant favourite. His intrigue to get the throne is really an admirable lesson in the art of manufacturing a sham public opinion. We are reminded of a scene from "Reineke Fuchs" when we see the fratricide come in, supported by two bishops, with his prayer-book in his hand, when he answers Buckingham's bombastic speech with hypocritically evasive refusals, and at last allows the confession to be forced from him—

> "I am not made of stones,
> But penetrable to your kind entreats,
> Albeit against my conscience and my soul."

And who can help admiring the superior subtle humour with which he treats Buckingham, the ready tool of his ambition, who was as short-sighted as he was unscrupulous?

> "My other self, my counsel's consistory,
> My oracle, my prophet! My dear cousin,
> I, like a child, will go by thy direction."

So he flatters the associate of his crimes, while he thoroughly sees through him, and makes use of him until the time comes to let the duke, who for the first time begins to hesitate and reflect, feel the frown of majesty.

But the political puritan makes his master-stroke when he endeavours to wheedle out of her daughter the

* I have always thought that Lord Macaulay was mistaken in looking upon Iago as a typical Italian. His frankness is thoroughly English, or rather Teutonic. The age of the Tudors produced many Englishmen quite qualified

> "To set the murderous Machiavel to school."

mother whom he has already robbed of her sons. Instead of employing the brusque violence and fulsome flattery which captivated the young weak Anne, he approaches the experienced matron with the calm settled seriousness of the considerate man of business.*

> " In her consists my happiness and thine ;
> Without her follows to this land and me,
> To thee, herself, and many a Christian soul,
> Death, desolation, ruin and decay ;
> It cannot be avoided but by this ;
> It will not be avoided but by this.
> Therefore, good mother,—I must call you so—
> Be the attorney of my love to her ;
> Plead what I will be, not what I have been ;
> Not my deserts, but what I will deserve ;
> Urge the necessity and state of times,
> And be not peevish-fond in great designs."

So the vanity of the woman, the love of the mother, lastly, too, patriotism and intelligent calculation of the probable result are used to support Richard's proposal.

Richard's commanding intellect is combined with the

* Critics seem to be agreed that it is difficult to justify either the scene with Anne or that with Elizabeth. The general opinion seems to be that Shakespeare's personal experiences of the female sex influenced his delineation of female character in his earlier plays. This, however, is no justification from an artistic point of view. Œchselhäuser maintains that Elizabeth's consent is only feigned. It is difficult to understand how this view can be supported by Shakespeare's text. The ordinary and obvious interpretation of the passage appears to be in accordance with history. Gairdner tells us that Elizabeth was really won over by Richard.

In the scene with Anne, Shakespeare admittedly departs from history. (See Notes on Act I., sc. 2.) She appears to have been long attached to Richard.

most intrepid physical and moral courage. Moreover, he is absolutely sincere. He has thoroughly made an end of that miserable parody of the conscience which makes the meaner herd of criminals look for a kind of poor consolation in self-deception. When fortune begins to desert him, when gloomy cares cloud his intellect, and his mother's curse makes lance and shield too heavy for him, then comes for him the fatal hour in which he remembers his crimes, not, as heretofore, with cool determined defiance of the moral order of the world, but with anguish and horror. His conscience at last speaks with a thousand tongues—

> "And every tongue brings in a several tale,
> And every tale condemns me for a villain.
> Perjury, perjury, in the high'st degree;
> Murder, stern murder, in the direst degree;
> All several sins, all used in each degree,
> Throng to the bar, crying all, Guilty! guilty!
> I shall despair. There is no creature loves me;
> And if I die, no soul shall pity me."

And yet he does not despair. His terrible demonic force shows itself in the decisive moment a match for all terrors of remorse and death.

> "Our strong arms be our conscience, swords our law!"

So he addresses his comrades without any subterfuge before the final battle; and when the momentous hour has really arrived, with what Titanic power does the old battle-rage, tried on many a field, boil in the heart abandoned by God and man, and flung back upon itself in terrible loneliness! *

* Drake suggests that Milton may have caught from Shakespeare's Richard III. many of "the most striking features of his Satanic portrait."

> **" A thousand hearts are great within my bosom :**
> **Advance our standards, set upon our foes ;**
> **Our ancient word of courage, fair Saint George,**
> **Inspire us with the spleen of fiery dragons !**
> **Upon them ! Victory sits on our helms."**

It is true that Richard's character is not calculated to awaken tragic pity, but it is almost too great to beg for it. We cannot help fixing on the wary commanding statesman, on the intrepid hero, an eye that would turn away in disgust from stupid and cowardly wickedness. We have before us no tragic power in the narrower sense, but the terrible demonic accomplisher of a destiny that is tragic in the highest sense of the word, the scourge appointed by God to chastise a race devoted to destruction by its own guilt, in the fall of which not only the old weatherbeaten trees, but even the tender shoots must be destroyed in order that space may be cleared for a better order of things. This better order is rather symbolized than actually represented by Richmond,* the uniter of the red and white roses, who was blessed by the last king of the House of Lancaster. The cycle of guilt and atonement has run its course, all discords of confused party passion are at length reconciled in the magnificent harmony of a proud and healthy national consciousness, the painful experiences of human weakness and folly give place to a firm reliance upon the moral government of the world.

The only important character in the drama, besides

* The character of Henry VII. is idealized by Shakespeare, and placed in a far more favourable light than history warrants, perhaps to gratify Queen Elizabeth, as has been suggested. But it is also clear that dramatic exigences required such an idealization.

Richard, is Margaret. But she is not so much a character as an impersonation of avenging Nemesis.* "Absolved from all conditions of dramatic probability, with the liberty of ghosts and lunatics, this incarnate curse of an evil and cruel time looks with the glassy eye of a spectre on the luxurious doings of the conquerors." In some respects she resembles the chorus of the ancient drama, as she does not influence in any way the business of the play, but acts as an interpreter between the poet and the spectators. We seem also to discover a certain lyrical character in the scenes between her and the other ladies.

The other personages of the drama have been sufficiently dealt with in considering the character of Richard, whose dupes or victims they are.

I have already mentioned that in compiling the commentary I have had before me Mr. Staunton's facsimile of the first folio. I have derived much help from Schmidt's "Shakespeare Lexicon," a book which should, I think, be in the hands of every Indian student of Shakespeare. I have also made use of the editions of Wright, Rolfe, Delius, Singer, Dyce, Staunton, Grant White, and Boswell. My obligations to these commentators will be abundantly manifested in the following pages.

* For the character of Margaret see the extract from Minto's "Characteristics of English Poets" in the note on iv. 4. 77.

THE TRAGEDY OF
KING RICHARD THE THIRD.

DRAMATIS PERSONÆ.

KING EDWARD the Fourth.

EDWARD, Prince of Wales, afterwards King Edward V., } sons to the King.
RICHARD, Duke of York, }

GEORGE, Duke of Clarence, } brothers to the King.
RICHARD, Duke of Gloucester, afterwards King Richard III., }

A young Son of Clarence.

HENRY, Earl of Richmond, afterwards King Henry VII.

CARDINAL BOURCHIER, Archbishop of Canterbury.

THOMAS ROTHERHAM, Archbishop of York.

JOHN MORTON, Bishop of Ely.

DUKE OF BUCKINGHAM.

DUKE OF NORFOLK. EARL OF SURREY, his son.

EARL RIVERS, brother to Elizabeth.

MARQUIS OF DORSET and LORD GREY, sons to Elizabeth.

EARL OF OXFORD. LORD HASTINGS.

LORD STANLEY, called also EARL OF DERBY.

LORD LOVEL. SIR THOMAS VAUGHAN.

SIR RICHARD RATCLIFF. SIR WILLIAM CATESBY.

SIR JAMES TYRREL. SIR JAMES BLOUNT.

SIR WALTER HERBERT.

SIR ROBERT BRAKENBURY, Lieutenant of the Tower.

CHRISTOPHER URSWICK, a priest. Another Priest.

TRESSEL and BERKELEY, gentlemen attending on the Lady Anne.

Lord Mayor of London. Sheriff of Wiltshire.

ELIZABETH, queen to King Edward IV.

MARGARET, widow of King Henry VI.

DUCHESS OF YORK, mother to King Edward IV.

LADY ANNE, widow of Edward, Prince of Wales, son to King Henry VI.; afterwards married to Richard.

A young Daughter of Clarence (MARGARET PLANTAGENET).

Ghosts of those murdered by Richard III., Lords and other Attendants; a Pursuivant, Scrivener, Citizens, Murderers, Messengers, Soldiers, &c.

SCENE: *England.*

THE TRAGEDY OF

KING RICHARD THE THIRD.

ACT I.

SCENE I. *London. A street.*

Enter RICHARD, DUKE OF GLOUCESTER, *solus.*

Glou. Now is the winter of our discontent
Made glorious summer by this sun of York;
And all the clouds that lour'd upon our house
In the deep bosom of the ocean buried.
Now are our brows bound with victorious wreaths;
Our bruised arms hung up for monuments;
Our stern alarums changed to merry meetings,
Our dreadful marches to delightful measures.
Grim-visaged war hath smooth'd his wrinkled front;
And now, instead of mounting barbed steeds
To fright the souls of fearful adversaries,
He capers nimbly in a lady's chamber
To the lascivious pleasing of a lute.
But I, that am not shaped for sportive tricks,
Nor made to court an amorous looking-glass;
I, that am rudely stamp'd, and want love's majesty
To strut before a wanton ambling nymph;
I, that am curtail'd of this fair proportion,
Cheated of feature by dissembling nature,
Deform'd, unfinish'd, sent before my time

Into this breathing world, scarce half made up,
And that so lamely and unfashionable
That dogs bark at me as I halt by them;
Why, I, in this weak piping time of peace,
Have no delight to pass away the time,
Unless to spy my shadow in the sun
And descant on mine own deformity:
And therefore, since I cannot prove a lover,
To entertain these fair well-spoken days,
I am determined to prove a villain
And hate the idle pleasures of these days.
Plots have I laid, inductions dangerous,
By drunken prophecies, libels and dreams,
To set my brother Clarence and the king
In deadly hate the one against the other:
And if King Edward be as true and just
As I am subtle, false and treacherous,
This day should Clarence closely be mew'd up,
About a prophecy, which says that G
Of Edward's heirs the murderer shall be.
Dive, thoughts, down to my soul: here Clarence comes.

Enter CLARENCE, *guarded, and* BRAKENBURY.

Brother, good day: what means this armed guard
That waits upon your grace?
Clar. His majesty,
Tendering my person's safety, hath appointed
This conduct to convey me to the Tower.
Glou. Upon what cause?
Clar. Because my name is George.
Glou. Alack, my lord, that fault is none of yours;
He should, for that, commit your godfathers:
O, belike his majesty hath some intent
That you shall be new-christen'd in the Tower.
But what's the matter, Clarence? may I know?
Clar. Yea, Richard, when I know; for I protest

As yet I do not: but, as I can learn,
He hearkens after prophecies and dreams;
And from the cross-row plucks the letter G,
And says a wizard told him that by G
His issue disinherited should be;
And, for my name of George begins with G,
It follows in his thought that I am he.
These, as I learn, and such like toys as these
Have moved his highness to commit me now.

Glou. Why, this it is, when men are ruled by women:
'Tis not the king that sends you to the Tower;
My Lady Grey his wife, Clarence, 'tis she
That tempers him to this extremity.
Was it not she and that good man of worship,
Anthony Woodville, her brother there,
That made him send Lord Hastings to the Tower,
From whence this present day he is deliver'd?
We are not safe, Clarence; we are not safe.

Clar. By heaven, I think there's no man is secure
But the queen's kindred and night-walking heralds
That trudge betwixt the king and Mistress Shore.
Heard ye not what an humble suppliant
Lord Hastings was to her for his delivery?

Glou. Humbly complaining to her deity
Got my lord chamberlain his liberty.
I'll tell you what; I think it is our way,
If we will keep in favour with the king,
To be her men and wear her livery:
The jealous o'erworn widow and herself,
Since that our brother dubb'd them gentlewomen,
Are mighty gossips in this monarchy.

Brak. I beseech your graces both to pardon me;
His majesty hath straitly given in charge
That no man shall have private conference,
Of what degree soever, with his brother.

Glou. Even so; an't please your worship, Brakenbury,

You may partake of anything we say:
We speak no treason, man: we say the king
Is wise and virtuous, and his noble queen
Well struck in years, fair, and not jealous;
We say that Shore's wife hath a pretty foot,
A cherry lip, a bonny eye, a passing pleasing tongue;
And that the queen's kindred are made gentlefolks:
How say you, sir? can you deny all this?

Brak. With this, my lord, myself have nought to do.

Glou. Naught to do with Mistress Shore! I tell thee, fellow,
He that doth naught with her, excepting one,
Were best he do it secretly, alone.

Brak. What one, my lord?

Glou. Her husband, knave: wouldst thou betray me?

Brak. I beseech your grace to pardon me, and withal
Forbear your conference with the noble duke.

Clar. We know thy charge, Brakenbury, and will obey.

Glou. We are the queen's abjects, and must obey.
Brother, farewell: I will unto the king;
And whatsoever you will employ me in,
Were it to call King Edward's widow sister,
I will perform it to enfranchise you.
Meantime, this deep disgrace in brotherhood
Touches me deeper than you can imagine.

Clar. I know it pleaseth neither of us well.

Glou. Well, your imprisonment shall not be long;
I will deliver you, or else lie for you:
Meantime, have patience.

Clar. I must perforce. Farewell.

[*Exeunt Clarence, Brakenbury, and Guard.*

Glou. Go, tread the path that thou shalt ne'er return,
Simple, plain Clarence! I do love thee so,
That I will shortly send thy soul to heaven,
If heaven will take the present at our hands.
But who comes here? the new-deliver'd Hastings?

Enter LORD HASTINGS.

Hast. Good time of day unto my gracious lord!
Glou. As much unto my good lord chamberlain!
Well are you welcome to the open air.
How hath your lordship brook'd imprisonment?
Hast. With patience, noble lord, as prisoners must:
But I shall live, my lord, to give them thanks
That were the cause of my imprisonment.
Glou. No doubt, no doubt; and so shall Clarence too;
For they that were your enemies are his,
And have prevail'd as much on him as you.
Hast. More pity that the eagle should be mew'd,
While kites and buzzards prey at liberty.
Glou. What news abroad?
Hast. No news so bad abroad as this at home;
The king is sickly, weak and melancholy,
And his physicians fear him mightily.
Glou. Now, by Saint Paul, this news is bad indeed.
O, he hath kept an evil diet long,
And overmuch consumed his royal person:
'Tis very grievous to be thought upon.
What, is he in his bed?
Hast. He is.
Glou. Go you before, and I will follow you.
[*Exit Hastings.*
He cannot live, I hope; and must not die
Till George be pack'd with post-horse up to heaven.
I'll in, to urge his hatred more to Clarence,
With lies well steel'd with weighty arguments;
And, if I fail not in my deep intent,
Clarence hath not another day to live:
Which done, God take King Edward to his mercy,
And leave the world for me to bustle in!
For then I'll marry Warwick's youngest daughter.
What though I kill'd her husband and her father?

The readiest way to make the wench amends
Is to become her husband and her father:
The which will I; not all so much for love
As for another secret close intent,
By marrying her which I must reach unto.
But yet I run before my horse to market:
Clarence still breathes: Edward still lives and reigns:
When they are gone, then must I count my gains. [*Exit.*

SCENE II. *The same. Another street.*

Enter the corpse of KING HENRY the Sixth, Gentlemen *with halberds to guard it;* LADY ANNE *being the mourner.*

Anne. Set down, set down your honourable load,
If honour may be shrouded in a hearse,
Whilst I awhile obsequiously lament
The untimely fall of virtuous Lancaster.
Poor key-cold figure of a holy king!
Pale ashes of the house of Lancaster!
Thou bloodless remnant of that royal blood!
Be it lawful that I invocate thy ghost,
To hear the lamentations of poor Anne,
Wife to thy Edward, to thy slaughter'd son,
Stabb'd by the selfsame hand that made these wounds!
Lo, in these windows that let forth thy life,
I pour the helpless balm of my poor eyes.
Cursed be the hand that made these fatal holes!
Cursed be the heart that had the heart to do it!
Cursed the blood that let this blood from hence!
More direful hap betide that hated wretch,
That makes us wretched by the death of thee,
Than I can wish to adders, spiders, toads,
Or any creeping venom'd thing that lives!
If ever he have child, abortive be it,
Prodigious, and untimely brought to light,
Whose ugly and unnatural aspect

May fright the hopeful mother at the view;
And that be heir to his unhappiness!
If ever he have wife, let her be made
As miserable by the death of him
As I am made by my poor lord and thee!
Come, now towards Chertsey with your holy load,
Taken from Paul's to be interred there;
And still, as you are weary of the weight,
Rest you, whiles I lament King Henry's corse.

Enter GLOUCESTER.

Glou. Stay, you that bear the corse, and set it down.
Anne. What black magician conjures up this fiend,
To stop devoted charitable deeds?
Glou. Villains, set down the corse; or, by Saint Paul,
I'll make a corse of him that disobeys.
Gent. My lord, stand back, and let the coffin pass.
Glou. Unmanner'd dog! stand thou, when I command:
Advance thy halberd higher than my breast,
Or, by Saint Paul, I'll strike thee to my foot,
And spurn upon thee, beggar, for thy boldness.
Anne. What, do you tremble? are you all afraid?
Alas, I blame you not; for you are mortal,
And mortal eyes cannot endure the devil.
Avaunt, thou dreadful minister of hell!
Thou hadst but power over his mortal body,
His soul thou canst not have; therefore, be gone.
Glou. Sweet saint, for charity, be not so curst.
Anne. Foul devil, for God's sake, hence, and trouble us not;
For thou hast made the happy earth thy hell,
Fill'd it with cursing cries and deep exclaims.
If thou delight to view thy heinous deeds,
Behold this pattern of thy butcheries.
O, gentlemen, see, see! dead Henry's wounds
Open their congeal'd mouths and bleed afresh!

Blush, blush, thou lump of foul deformity;
For 'tis thy presence that exhales this blood
From cold and empty veins, where no blood dwells;
Thy deed, inhuman and unnatural,
Provokes this deluge most unnatural.
O God, which this blood madest, revenge his death!
O earth, which this blood drink'st, revenge his death!
Either heaven with lightning strike the murderer dead,
Or earth, gape open wide and eat him quick,
As thou dost swallow up this good king's blood,
Which his hell-govern'd arm hath butchered!
Glou. Lady, you know no rules of charity,
Which renders good for bad, blessings for curses.
Anne. Villain, thou know'st no law of God nor man:
No beast so fierce but knows some touch of pity.
Glou. But I know none, and therefore am no beast.
Anne. O wonderful, when devils tell the truth!
Glou. More wonderful, when angels are so angry.
Vouchsafe, divine perfection of a woman,
Of these supposed evils, to give me leave,
By circumstance, but to acquit myself.
Anne. Vouchsafe, defused infection of a man,
For these known evils, but to give me leave,
By circumstance, to curse thy cursed self.
Glou. Fairer than tongue can name thee, let me have
Some patient leisure to excuse myself.
Anne. Fouler than heart can think thee, thou canst make
No excuse current, but to hang thyself.
Glou. By such despair, I should accuse myself.
Anne. And, by despairing, shouldst thou stand excused;
For doing worthy vengeance on thyself,
Which didst unworthy slaughter upon others.
Glou. Say that I slew them not?
Anne. Why, then they are not dead:
But dead they are, and, devilish slave, by thee.
Glou. I did not kill your husband.

Anne. Why, then he is alive.
Glou. Nay, he is dead; and slain by Edward's hand.
Anne. In thy foul throat thou liest: Queen Margaret saw
Thy murderous falchion smoking in his blood;
The which thou once didst bend against her breast,
But that thy brothers beat aside the point.
Glou. I was provoked by her slanderous tongue,
Which laid their guilt upon my guiltless shoulders.
Anne. Thou wast provoked by thy bloody mind,
Which never dreamt on aught but butcheries:
Didst thou not kill this king?
Glou. I grant ye.
Anne. Dost grant me, hedgehog? then, God grant me too
Thou mayst be damned for that wicked deed!
O, he was gentle, mild, and virtuous!
Glou. The fitter for the King of heaven, that hath him.
Anne. He is in heaven, where thou shalt never come.
Glou. Let him thank me, that holp to send him thither;
For he was fitter for that place than earth.
Anne. And thou unfit for any place but hell.
Glou. Yes, one place else, if you will hear me name it.
Anne. Some dungeon.
Glou. Your bed-chamber.
Anne. Ill rest betide the chamber where thou liest!
Glou. So will it, madam, till I lie with you.
Anne. I hope so.
Glou. I know so. But, gentle Lady Anne,
To leave this keen encounter of our wits,
And fall somewhat into a slower method,
Is not the causer of the timeless deaths
Of these Plantagenets, Henry and Edward,
As blameful as the executioner?
Anne. Thou art the cause, and most accursed effect.
Glou. Your beauty was the cause of that effect;
Your beauty, which did haunt me in my sleep
To undertake the death of all the world,

So I might live one hour in your sweet bosom.
Anne. If I thought that, I tell thee, homicide,
These nails should rend that beauty from my cheeks.
Glou. These eyes could never endure sweet beauty's wreck;
You should not blemish it, if I stood by:
As all the world is cheered by the sun,
So I by that; it is my day, my life.
Anne. Black night o'ershade thy day, and death thy life!
Glou. Curse not thyself, fair creature; thou art both.
Anne. I would I were, to be revenged on thee.
Glou. It is a quarrel most unnatural,
To be revenged on him that loveth you.
Anne. It is a quarrel just and reasonable,
To be revenged on him that slew my husband.
Glou. He that bereft thee, lady, of thy husband,
Did it to help thee to a better husband.
Anne. His better doth not breathe upon the earth.
Glou. He lives that loves thee better than he could.
Anne. Name him.
Glou. Plantagenet.
Anne. Why, that was he.
Glou. The selfsame name, but one of better nature.
Anne. Where is he?
Glou. Here. [*She spitteth at him.*]
Why dost thou spit at me?
Anne. Would it were mortal poison, for thy sake!
Glou. Never came poison from so sweet a place.
Anne. Never hung poison on a fouler toad.
Out of my sight! thou dost infect my eyes.
Glou. Thine eyes, sweet lady, have infected mine.
Anne. Would they were basilisks, to strike thee dead!
Glou. I would they were, that I might die at once;
For now they kill me with a living death.
Those eyes of thine from mine have drawn salt tears,
Shamed their aspect with store of childish drops:
These eyes, which never shed remorseful tear,

No, when my father York and Edward wept,
To hear the piteous moan that Rutland made
When black-faced Clifford shook his sword at him;
Nor when thy warlike father, like a child,
Told the sad story of my father's death,
And twenty times made pause to sob and weep,
That all the standers-by had wet their cheeks,
Like trees bedash'd with rain: in that sad time
My manly eyes did scorn an humble tear;
And what these sorrows could not thence exhale,
Thy beauty hath, and made them blind with weeping.
I never sued to friend nor enemy;
My tongue could never learn sweet smoothing words;
But, now thy beauty is proposed my fee,
My proud heart sues and prompts my tongue to speak.
[*She looks scornfully at him.*
Teach not thy lips such scorn, for they were made
For kissing, lady, not for such contempt.
If thy revengeful heart cannot forgive,
Lo, here I lend thee this sharp-pointed sword;
Which if thou please to hide in this true bosom,
And let the soul forth that adoreth thee,
I lay it naked to the deadly stroke,
And humbly beg the death upon my knee.
[*He lays his breast open: she offers at it with his sword.*
Nay, do not pause; for I did kill King Henry,
But 'twas thy beauty that provoked me.
Nay, now dispatch; 'twas I that stabb'd young Edward,
But 'twas thy heavenly face that set me on.
[*Here she lets fall the sword.*
Take up the sword again, or take up me.

Anne. Arise, dissembler: though I wish thy death,
I will not be the executioner.

Glou. Then bid me kill myself, and I will do it.

Anne. I have already.

Glou. Tush, that was in thy rage:

Speak it again, and, even with the word,
That hand, which, for thy love, did kill thy love,
Shall, for thy love, kill a far truer love;
To both their deaths thou shalt be accessary.
Anne. I would I knew thy heart.
Glou. 'Tis figured in my tongue.
Anne. I fear me both are false.
Glou. Then never man was true.
Anne. Well, well, put up your sword.
Glou. Say, then, my peace is made.
Anne. That shall you know hereafter.
Glou. But shall I live in hope?
Anne. All men, I hope, live so.
Glou. Vouchsafe to wear this ring.
Anne. To take is not to give.
Glou. Look, how this ring encompasseth thy finger,
Even so thy breast encloseth my poor heart;
Wear both of them, for both of them are thine.
And if thy poor devoted suppliant may
But beg one favour at thy gracious hand,
Thou dost confirm his happiness for ever.
Anne. What is it?
Glou. That it would please thee leave these sad designs
To him that hath more cause to be a mourner,
And presently repair to Crosby Place;
Where, after I have solemnly interr'd
At Chertsey monastery this noble king,
And wet his grave with my repentant tears,
I will with all expedient duty see you:
For divers unknown reasons, I beseech you,
Grant me this boon.
Anne. With all my heart; and much it joys me too,
To see you are become so penitent.
Tressel and Berkeley, go along with me.
Glou. Bid me farewell.
Anne. 'Tis more than you deserve;

But since you teach me how to flatter you,
Imagine I have said farewell already.
[*Exeunt Lady Anne, Tressel, and Berkeley.*
Glou. Sirs, take up the corse.
Gent. Towards Chertsey, noble lord?
Glou. No, to Whitefriars; there attend my coming.
[*Exeunt all but Gloucester.*
Was ever woman in this humour woo'd?
Was ever woman in this humour won?
I'll have her; but I will not keep her long.
What! I, that kill'd her husband and his father,
To take her in her heart's extremest hate,
With curses in her mouth, tears in her eyes,
The bleeding witness of her hatred by;
Having God, her conscience, and these bars against me,
And I nothing to back my suit at all,
But the plain devil and dissembling looks,
And yet to win her, all the world to nothing!
Ha!
Hath she forgot already that brave prince,
Edward, her lord, whom I, some three months since,
Stabb'd in my angry mood at Tewksbury?
A sweeter and a lovelier gentleman,
Framed in the prodigality of nature,
Young, valiant, wise, and, no doubt, right royal,
The spacious world cannot again afford:
And will she yet debase her eyes on me,
That cropp'd the golden prime of this sweet prince,
And made her widow to a woful bed?
On me, whose all not equals Edward's moiety!
On me, that halt and am unshapen thus?
My dukedom to a beggarly denier,
I do mistake my person all this while:
Upon my life, she finds, although I cannot,
Myself to be a marvellous proper man.
I'll be at charges for a looking-glass,

And entertain some score or two of tailors,
To study fashions to adorn my body:
Since I am crept in favour with myself,
I will maintain it with some little cost.
But first I'll turn yon fellow in his grave;
And then return lamenting to my love.
Shine out, fair sun, till I have bought a glass,
That I may see my shadow as I pass. [*Exit.*

SCENE III. *The palace.*

Enter QUEEN ELIZABETH, LORD RIVERS, *and* LORD GREY.

Riv. Have patience, madam: there's no doubt his majesty
Will soon recover his accustom'd health.
Grey. In that you brook it ill, it makes him worse:
Therefore, for God's sake, entertain good comfort,
And cheer his grace with quick and merry words.
Q. Eliz. If he were dead, what would betide of me?
Riv. No other harm but loss of such a lord.
Q. Eliz. The loss of such a lord includes all harm.
Grey. The heavens have bless'd you with a goodly son,
To be your comforter when he is gone.
Q. Eliz. Oh, he is young, and his minority
Is put unto the trust of Richard Gloucester,
A man that loves not me, nor none of you.
Riv. Is it concluded he shall be protector?
Q. Eliz. It is determined, not concluded yet:
But so it must be, if the king miscarry.

Enter BUCKINGHAM *and* DERBY.

Grey. Here come the lords of Buckingham and Derby.
Buck. Good time of day unto your royal grace!
Der. God make your majesty joyful as you have been!
Q. Eliz. The Countess Richmond, good my Lord of Derby,
To your good prayers will scarcely say amen.
Yet, Derby, notwithstanding she's your wife,

And loves not me, be you, good lord, assured
I hate not you for her proud arrogance.
Der. I do beseech you, either not believe
The envious slanders of her false accusers;
Or, if she be accused in true report,
Bear with her weakness, which, I think, proceeds
From wayward sickness, and no grounded malice.
Riv. Saw you the king to-day, my Lord of Derby?
Der. But now the Duke of Buckingham and I
Are come from visiting his majesty.
Q. Eliz. What likelihood of his amendment, lords?
Buck. Madam, good hope; his grace speaks cheerfully.
Q. Eliz. God grant him health! Did you confer with him?
Buck. Madam, we did: he desires to make atonement
Betwixt the Duke of Gloucester and your brothers,
And betwixt them and my lord chamberlain;
And sent to warn them to his royal presence.
Q. Eliz. Would all were well! but that will never be:
I fear our happiness is at the highest.

Enter GLOUCESTER, HASTINGS, *and* DORSET.

Glou. They do me wrong, and I will not endure it:
Who are they that complain unto the king,
That I, forsooth, am stern and love them not?
By holy Paul, they love his grace but lightly
That fill his ears with such dissentious rumours.
Because I cannot flatter and speak fair,
Smile in men's faces, smooth, deceive and cog,
Duck with French nods and apish courtesy,
I must be held a rancorous enemy.
Cannot a plain man live and think no harm,
But thus his simple truth must be abused
By silken, sly, insinuating Jacks?
Riv. To whom in all this presence speaks your grace?
Glou. To thee, that hast nor honesty nor grace.
When have I injured thee? when done thee wrong?

Or thee? or thee? or any of your faction?
A plague upon you all! His royal person,—
Whom God preserve better than you would wish!—
Cannot be quiet scarce a breathing-while,
But you must trouble him with lewd complaints.
Q. Eliz. Brother of Gloucester, you mistake the matter.
The king, of his own royal disposition,
And not provoked by any suitor else;
Aiming, belike, at your interior hatred,
Which in your outward actions shows itself
Against my kindred, brothers, and myself,
Makes him to send; that thereby he may gather
The ground of your ill-will, and so remove it.
Glou. I cannot tell: the world is grown so bad,
That wrens make prey where eagles dare not perch:
Since every Jack became a gentleman,
There's many a gentle person made a Jack.
Q. Eliz. Come, come, we know your meaning, brother Gloucester;
You envy my advancement and my friends':
God grant we never may have need of you!
Glou. Meantime, God grants that we have need of you:
Our brother is imprison'd by your means,
Myself disgraced, and the nobility
Held in contempt; whilst many fair promotions
Are daily given to ennoble those
That scarce, some two days since, were worth a noble.
Q. Eliz. By him that raised me to this careful height
From that contented hap which I enjoy'd,
I never did incense his majesty
Against the Duke of Clarence, but have been
An earnest advocate to plead for him.
My lord, you do me shameful injury,
Falsely to draw me in these vile suspects.
Glou. You may deny that you were not the cause
Of my Lord Hastings' late imprisonment.

Riv. She may, my lord, for—
Glou. She may, Lord Rivers! why, who knows not so?
She may do more, sir, than denying that:
She may help you to many fair preferments,
And then deny her aiding hand therein,
And lay those honours on your high deserts.
What may she not? She may, yea, marry, may she,—
Riv. What, marry, may she?
Glou. What, marry, may she! marry with a king,
A bachelor, a handsome stripling too:
I wis your grandam had a worser match.
Q. Eliz. My Lord of Gloucester, I have too long borne
Your blunt upbraidings and your bitter scoffs:
By heaven, I will acquaint his majesty
With those gross taunts I often have endured.
I had rather be a country servant-maid
Than a great queen, with this condition,
To be thus taunted, scorn'd, and baited at:

Enter QUEEN MARGARET, *behind.*

Small joy have I in being England's queen.
Q. Mar. And lessen'd be that small, God, I beseech thee!
Thy honour, state and seat is due to me.
Glou. What! threat you me with telling of the king?
Tell him, and spare not: look, what I have said
I will avouch in presence of the king:
I dare adventure to be sent to the Tower.
'Tis time to speak; my pains are quite forgot.
Q. Mar. Out, devil! I remember them too well:
Thou slewest my husband Henry in the Tower,
And Edward, my poor son, at Tewksbury.
Glou. Ere you were queen, yea, or your husband king,
I was a pack-horse in his great affairs;
A weeder-out of his proud adversaries,
A liberal rewarder of his friends:
To royalise his blood I spilt mine own.

Q. Mar. Yea, and much better blood than his or thine.
Glou. In all which time you and your husband Grey
Were factious for the house of Lancaster:
And, Rivers, so were you. Was not your husband
In Margaret's battle at Saint Alban's slain?
Let me put in your minds, if you forget,
What you have been ere now, and what you are;
Withal, what I have been, and what I am.
Q. Mar. A murderous villain, and so still thou art.
Glou. Poor Clarence did forsake his father, Warwick;
Yea, and forswore himself,—which Jesu pardon!—
Q. Mar. Which God revenge!
Glou. To fight on Edward's party for the crown;
And for his meed, poor lord, he is mew'd up.
I would to God my heart were flint, like Edward's;
Or Edward's soft and pitiful, like mine:
I am too childish-foolish for this world.
Q. Mar. Hie thee to hell for shame, and leave the world,
Thou cacodemon! there thy kingdom is.
Riv. My Lord of Gloucester, in those busy days
Which here you urge to prove us enemies,
We followed then our lord, our lawful king:
So should we you, if you should be our king.
Glou. If I should be! I had rather be a pedlar:
Far be it from my heart, the thought of it!
Q. Eliz. As little joy, my lord, as you suppose
You should enjoy, were you this country's king,
As little joy may you suppose in me,
That I enjoy, being the queen thereof.
Q. Mar. A little joy enjoys the queen thereof;
For I am she, and altogether joyless.
I can no longer hold me patient. [*Advancing.*
Hear me, you wrangling pirates, that fall out
In sharing that which you have pill'd from me!
Which of you trembles not that looks on me?
If not, that, I being queen, you bow like subjects,

Yet that, by you deposed, you quake like rebels?
O gentle villain, do not turn away!
Glou. Foul wrinkled witch, what makest thou in my sight?
Q. Mar. But repetition of what thou hast marr'd;
That will I make before I let thee go.
Glou. Wert thou not banished on pain of death?
Q. Mar. I was; but I do find more pain in banishment
Than death can yield me here by my abode.
A husband and a son thou owest to me;
And thou a kingdom; all of you allegiance:
The sorrow that I have, by right is yours,
And all the pleasures you usurp are mine.
Glou. The curse my noble father laid on thee,
When thou didst crown his warlike brows with paper
And with thy scorns drew'st rivers from his eyes,
And then, to dry them, gavest the duke a clout
Steep'd in the faultless blood of pretty Rutland,—
His curses, then from bitterness of soul
Denounced against thee, are all fall'n upon thee;
And God, not we, hath plagued thy bloody deed.
Q. Eliz. So just is God, to right the innocent.
Hast. O, 'twas the foulest deed to slay that babe,
And the most merciless that e'er was heard of!
Riv. Tyrants themselves wept when it was reported.
Dor. No man but prophesied revenge for it.
Buck. Northumberland, then present, wept to see it.
Q. Mar. What! were you snarling all before I came,
Ready to catch each other by the throat,
And turn you all your hatred now on me?
Did York's dread curse prevail so much with heaven
That Henry's death, my lovely Edward's death,
Their kingdom's loss, my woful banishment,
Could all but answer for that peevish brat?
Can curses pierce the clouds and enter heaven?
Why, then, give way, dull clouds, to my quick curses!

If not by war, by surfeit die your king,
As ours by murder, to make him a king!
Edward thy son, which now is Prince of Wales,
For Edward my son, which was Prince of Wales,
Die in his youth by like untimely violence!
Thyself a queen, for me that was a queen,
Outlive thy glory, like my wretched self!
Long mayst thou live to wail thy children's loss;
And see another, as I see thee now,
Deck'd in thy rights, as thou art stall'd in mine!
Long die thy happy days before thy death;
And, after many lengthen'd hours of grief,
Die neither mother, wife, nor England's queen!
Rivers and Dorset, you were standers by,
And so wast thou, Lord Hastings, when my son
Was stabb'd with bloody daggers: God, I pray him,
That none of you may live your natural age,
But by some unlook'd accident cut off!

Glou. Have done thy charm, thou hateful wither'd hag!

Q. Mar. And leave out thee? stay, dog, for thou shalt hear me.

If heaven have any grievous plague in store
Exceeding those that I can wish upon thee,
O, let them keep it till thy sins be ripe,
And then hurl down their indignation
On thee, the troubler of the poor world's peace!
The worm of conscience still begnaw thy soul!
Thy friends suspect for traitors while thou livest,
And take deep traitors for thy dearest friends!
No sleep close up that deadly eye of thine,
Unless it be whilst some tormenting dream
Affrights thee with a hell of ugly devils!
Thou elvish-mark'd, abortive, rooting hog!
Thou that was seal'd in thy nativity
The slave of nature and the son of hell!
Thou slander of thy mother's heavy womb!

Thou loathed issue of thy father's loins!
Thou rag of honour! thou detested—
Glou. Margaret.
Q. Mar. Richard!
Glou. Ha!
Q. Mar. I call thee not.
Glou. I cry thee mercy then, for I had thought
That thou hadst call'd me all these bitter names.
Q. Mar. Why, so I did; but look'd for no reply.
O, let me make the period to my curse!
Glou. 'Tis done by me, and ends in 'Margaret.'
Q. Eliz. Thus have you breathed your curse against yourself.
Q. Mar. Poor painted queen, vain flourish of my fortune!
Why strew'st thou sugar on that bottled spider,
Whose deadly web ensnareth thee about?
Fool, fool! thou whet'st a knife to kill thyself.
The time will come when thou shalt wish for me
To help thee curse that poisonous bunch-back'd toad.
Hast. False-boding woman, end thy frantic curse,
Lest to thy harm thou move our patience.
Q. Mar. Foul shame upon you! you have all moved mine.
Riv. Were you well served, you would be taught your duty.
Q. Mar. To serve me well, you all should do me duty,
Teach me to be your queen, and you my subjects:
O, serve me well, and teach yourselves that duty!
Dor. Dispute not with her; she is lunatic.
Q. Mar. Peace, master marquess, you are malapert:
Your fire-new stamp of honour is scarce current.
O, that your young nobility could judge
What 'twere to lose it, and be miserable!
They that stand high have many blasts to shake them;
And if they fall, they dash themselves to pieces.
Glou. Good counsel, marry: learn it, learn it, marquess.
Dor. It toucheth you, my lord, as much as me.

Glou. Yea, and much more : but I was born so high,
Our aery buildeth in the cedar's top,
And dallies with the wind and scorns the sun.
Q. Mar. And turns the sun to shade ; alas ! alas !
Witness my son, now in the shade of death ;
Whose bright out-shining beams thy cloudy wrath
Hath in eternal darkness folded up.
Your aery buildeth in our aery's nest.
O God, that seest it, do not suffer it ;
As it was won with blood, lost be it so !
Buck. Have done ! for shame, if not for charity.
Q. Mar. Urge neither charity nor shame to me :
Uncharitably with me have you dealt,
And shamefully by you my hopes are butcher'd.
My charity is outrage, life my shame ;
And in that shame still live my sorrow's rage !
Buck. Have done, have done.
Q. Mar. O princely Buckingham, I'll kiss thy hand,
In sign of league and amity with thee :
Now fair befal thee and thy noble house !
Thy garments are not spotted with our blood,
Nor thou within the compass of my curse.
Buck. Nor no one here ; for curses never pass
The lips of those that breathe them in the air.
Q. Mar. I'll not believe but they ascend the sky,
And there awake God's gentle-sleeping peace.
O Buckingham, take heed of yonder dog !
Look, when he fawns, he bites ; and when he bites,
His venom tooth will rankle to the death :
Have not to do with him, beware of him ;
Sin, death, and hell have set their marks on him,
And all their ministers attend on him.
Glou. What doth she say, my Lord of Buckingham ?
Buck. Nothing that I respect, my gracious lord.
Q. Mar. What, dost thou scorn me for my gentle counsel ?
And soothe the devil that I warn thee from ?

O, but remember this another day,
When he shall split thy very heart with sorrow,
And say poor Margaret was a prophetess!
Live each of you the subjects to his hate,
And he to yours, and all of you to God's! [*Exit.*

Hast. My hair doth stand on end to hear her curses.

Riv. And so doth mine: I muse why she's at liberty.

Glou. I cannot blame her: by God's holy mother,
She hath had too much wrong; and I repent
My part thereof that I have done to her.

Q. Eliz. I never did her any, to my knowledge.

Glou. But you have all the vantage of her wrong.
I was too hot to do somebody good,
That is too cold in thinking of it now.
Marry, as for Clarence, he is well repaid;
He is frank'd up to fatting for his pains;
God pardon them that are the cause of it!

Riv. A virtuous and a Christian-like conclusion,
To pray for them that have done scathe to us.

Glou. So do I ever: [*Aside*] being well advised.
For had I cursed now, I had cursed myself.

Enter CATESBY.

Cates. Madam, his majesty doth call for you;
And for your grace; and you, my noble lords.

Q. Eliz. Catesby, we come. Lords, will you go with us?

Riv. Madam, we will attend your grace.

[*Exeunt all but Gloucester.*

Glou. I do the wrong, and first begin to brawl.
The secret mischiefs that I set abroach
I lay unto the grievous charge of others.
Clarence, whom I, indeed, have laid in darkness,
I do beweep to many simple gulls;
Namely, to Hastings, Derby, Buckingham;
And say it is the queen and her allies
That stir the king against the duke my brother.

Now, they believe it; and withal whet me
To be revenged on Rivers, Vaughan, Grey:
But then I sigh; and, with a piece of scripture,
Tell them that God bids us do good for evil:
And thus I clothe my naked villany
With old odd ends stolen out of holy writ;
And seem a saint, when most I play the devil.

Enter two Murderers.

But, soft! here come my executioners.
How now, my hardy, stout resolved mates!
Are you now going to dispatch this deed?

First Murd. We are, my lord; and come to have the warrant,
That we may be admitted where he is.

Glou. Well thought upon; I have it here about me.
[*Gives the warrant.*
When you have done, repair to Crosby Place.
But, sirs, be sudden in the execution,
Withal obdurate, do not hear him plead;
For Clarence is well-spoken, and perhaps
May move your hearts to pity, if you mark him.

First Murd. Tush!
Fear not, my lord, we will not stand to prate;
Talkers are no good doers: be assured
We come to use our hands and not our tongues.

Glou. Your eyes drop millstones, when fools' eyes drop tears:
I like you, lads; about your business straight;
Go, go, dispatch.

First Murd. We will, my noble lord. [*Exeunt.*

SCENE IV. *London. The Tower.*

Enter CLARENCE *and* BRAKENBURY.

Brak. Why looks your grace so heavily to-day?

Clar. O, I have pass'd a miserable night,

So full of ugly sights, of ghastly dreams,
That, as I am a Christian faithful man,
I would not spend another such a night,
Though 'twere to buy a world of happy days,
So full of dismal terror was the time!

Brak. What was your dream? I long to hear you tell it.

Clar. Methoughts that I had broken from the Tower,
And was embark'd to cross to Burgundy;
And, in my company, my brother Gloucester;
Who from my cabin tempted me to walk
Upon the hatches: thence we look'd toward England,
And cited up a thousand fearful times,
During the wars of York and Lancaster
That had befall'n us. As we paced along
Upon the giddy footing of the hatches,
Methought that Gloucester stumbled; and, in falling,
Struck me, that thought to stay him, overboard,
Into the tumbling billows of the main.
Lord, Lord! methought, what pain it was to drown!
What dreadful noise of waters in mine ears!
What ugly sights of death within mine eyes!
Methought I saw a thousand fearful wrecks;
Ten thousand men that fishes gnaw'd upon;
Wedges of gold, great anchors, heaps of pearl,
Inestimable stones, unvalued jewels,
All scatter'd in the bottom of the sea:
Some lay in dead men's skulls; and, in those holes
Where eyes did once inhabit, there were crept,
As 'twere in scorn of eyes, reflecting gems,
Which woo'd the slimy bottom of the deep,
And mock'd the dead bones that lay scatter'd by.

Brak. Had you such leisure in the time of death
To gaze upon the secrets of the deep?

Clar. Methought I had; and often did I strive
To yield the ghost: but still the envious flood
Kept in my soul, and would not let it forth

To seek the empty, vast and wandering air;
But smother'd it within my panting bulk,
Which almost burst to belch it in the sea.
Brak. Awaked you not with this sore agony?
Clar. O, no, my dream was lengthen'd after life;
O, then began the tempest to my soul,
Who pass'd, methought, the melancholy flood,
With that grim ferryman which poets write of,
Unto the kingdom of perpetual night.
The first that there did greet my stranger soul
Was my great father-in-law, renowned Warwick;
Who cried aloud, 'What scourge for perjury
Can this dark monarchy afford false Clarence?'
And so he vanish'd: then came wandering by
A shadow like an angel, with bright hair
Dabbled in blood; and he squeak'd out aloud,
'Clarence is come; false, fleeting, perjured Clarence,
That stabb'd me in the field by Tewksbury;
Seize on him, Furies, take him to your torments!'
With that, methoughts, a legion of foul fiends
Environ'd me about, and howled in mine ears
Such hideous cries, that with the very noise
I trembling waked, and for a season after
Could not believe but that I was in hell,
Such terrible impression made the dream.
Brak. No marvel, my lord, though it affrighted you;
I promise you, I am afraid to hear you tell it.
Clar. O Brakenbury, I have done those things,
Which now bear evidence against my soul,
For Edward's sake; and see how he requites me!
O God! if my deep prayers cannot appease thee,
But thou wilt be avenged on my misdeeds,
Yet execute thy wrath in me alone,
O, spare my guiltless wife and my poor children!
I pray thee, gentle keeper, stay by me;
My soul is heavy, and I fain would sleep.

Brak. I will, my lord: God give your grace good rest!

[*Clarence sleeps.*

Sorrow breaks seasons and reposing hours,
Makes the night morning, and the noon-tide night.
Princes have but their titles for their glories,
An outward honour for an inward toil;
And, for unfelt imagination,
They often feel a world of restless cares:
So that, betwixt their titles and low names,
There's nothing differs but the outward fame.

Enter the two Murderers.

First Murd. Ho! who's here?

Brak. In God's name what are you, and how came you hither?

First Murd. I would speak with Clarence and I came hither on my legs.

Brak. Yea, are you so brief?

Sec. Murd. O sir, it is better to be brief than tedious. Shew him our commission; talk no more.

[*Brakenbury reads it.*

Brak. I am, in this, commanded to deliver
The noble Duke of Clarence to your hands:
I will not reason what is meant hereby,
Because I will be guiltless of the meaning.
Here are the keys, there sits the duke asleep:
I'll to the king; and signify to him
That thus I have resign'd my charge to you.

First Murd. Do so, it is a point of wisdom: fare you well.

[*Exit Brakenbury.*

Sec. Murd. What, shall we stab him as he sleeps?

First Murd. No; then he will say 'twas done cowardly, when he wakes.

Sec. Murd. When he wakes! why, fool, he shall never wake till the judgement-day.

First Murd. Why, then he will say we stabbed him sleeping.

Sec. Murd. The urging of that word 'judgement' hath bred a kind of remorse in me.

First Murd. What, art thou afraid?

Sec. Murd. Not to kill him, having a warrant for it; but to be damned for killing him, from which no warrant can defend us.

First Murd. I thought thou hadst been resolute.

Sec. Murd. So I am, to let him live.

First Murd. Back to the Duke of Gloucester, tell him so.

Sec. Murd. I pray thee, stay a while: I hope my holy humour will change; 'twas wont to hold me but while one would tell twenty.

First Murd. How dost thou feel thyself now?

Sec. Murd. 'Faith, some certain dregs of conscience are yet within me.

First Murd. Remember our reward, when the deed is done.

Sec. Murd. 'Zounds, he dies: I had forgot the reward.

First Murd. Where is thy conscience now?

Sec. Murd. In the Duke of Gloucester's purse.

First Murd. So when he opens his purse to give us our reward, thy conscience flies out.

Sec. Murd. Let it go; there's few or none will entertain it.

First Murd. How if it come to thee again?

Sec. Murd. I'll not meddle with it: it is a dangerous thing: it makes a man a coward: a man cannot steal, but it accuseth him; he cannot swear, but it checks him; he cannot lie with his neighbour's wife, but it detects him: 'tis a blushing shamefast spirit that mutinies in a man's bosom; it fills one full of obstacles: it made me once restore a purse of gold that I found; it beggars any man that keeps it: it is turned out of all towns and cities for a dangerous thing; and every man that means to live well endeavours to trust to himself and to live without it.

First Murd. 'Zounds, it is even now at my elbow, persuading me not to kill the duke.

Sec. Murd. Take the devil in thy mind, and believe him not: he would insinuate with thee but to make thee sigh.

First Murd. Tut, I am strong-framed, he cannot prevail with me, I warrant thee.

Sec. Murd. Spoke like a tall fellow that respects his reputation. Come, shall we to this gear?

First Murd. Take him over the costard with the hilts of thy sword, and then we will chop him in the malmsey-butt in the next room.

Sec. Murd. O excellent device! make a sop of him.

First Murd. Hark! he stirs: shall I strike?

Sec. Murd. No, first let's reason with him.

Clar. Where art thou, keeper? give me a cup of wine.

Sec. Murd. You shall have wine enough, my lord, anon.

Clar. In God's name, what art thou?

Sec. Murd. A man, as you are.

Clar. But not, as I am, royal.

Sec. Murd. Nor you, as we are, loyal.

Clar. Thy voice is thunder, but thy looks are humble.

Sec. Murd. My voice is now the king's, my looks mine own.

Clar. How darkly and how deadly dost thou speak!
Your eyes do menace me: why look you pale?
Who sent you hither? Wherefore do you come?

Both. To, to, to—

Clar. To murder me?

Both. Ay, ay.

Clar. You scarcely have the hearts to tell me so,
And therefore cannot have the hearts to do it.
Wherein, my friends, have I offended you?

First Murd. Offended us you have not, but the king.

Clar. I shall be reconciled to him again.

Sec. Murd. Never, my lord; therefore prepare to die.

Clar. Are you call'd forth from out a world of men
To slay the innocent? What is my offence?
Where are the evidence that do accuse me?
What lawful quest have given their verdict up

Unto the frowning judge? or who pronounced
The bitter sentence of poor Clarence' death?
Before I be convict by course of law,
To threaten me with death is most unlawful.
I charge you, as you hope to have redemption
By Christ's dear blood shed for our grievous sins,
That you depart and lay no hands on me:
The deed you undertake is damnable.

First Murd. What we will do, we do upon command.

Sec. Murd. And he that hath commanded is the king.

Clar. Erroneous vassal! the great King of kings
Hath in the tables of his law commanded
That thou shalt do no murder: and wilt thou, then,
Spurn at his edict and fulfil a man's?
Take heed: for he holds vengeance in his hands,
To hurl upon their heads that break his law.

Sec. Murd. And that same vengeance doth he hurl on thee,
For false forswearing and for murder too:
Thou didst receive the holy sacrament,
To fight in quarrel of the house of Lancaster.

First Murd. And, like a traitor to the name of God,
Didst break that vow; and with thy treacherous blade
Unrip'dst the bowels of thy sovereign's son.

Sec. Murd. Whom thou wert sworn to cherish and defend.

First Murd. How canst thou urge God's dreadful law to us,
When thou hast broke it in so dear degree?

Clar. Alas! for whose sake did I that ill deed?
For Edward, for my brother, for his sake:
Why, sirs,
He sends ye not to murder me for this;
For in this sin he is as deep as I.
If God will be revenged for this deed,
O, know you yet, he doth it publicly:
Take not the quarrel from his powerful arm;
He needs no indirect nor lawless course
To cut off those that have offended him.

First Murd. Who made thee, then, a bloody minister,
When gallant-springing brave Plantagenet,
That princely novice, was struck dead by thee?
Clar. My brother's love, the devil, and my rage.
First Murd. Thy brother's love, our duty, and thy fault,
Provoke us hither now to slaughter thee.
Clar. Oh, if you love my brother, hate not me;
I am his brother, and I love him well.
If you be hired for meed, go back again,
And I will send you to my brother Gloucester,
Who shall reward you better for my life
Than Edward will for tidings of my death.
Sec. Murd. You are deceived, your brother Gloucester hates you.
Clar. O, no, he loves me, and he holds me dear:
Go you to him from me.
Both. Ay, so we will.
Clar. Tell him, when that our princely father York
Bless'd his three sons with his victorious arm,
And charged us from his soul to love each other,
He little thought of this divided friendship:
Bid Gloucester think of this, and he will weep.
First Murd. Ay, millstones; as he lesson'd us to weep.
Clar. O, do not slander him, for he is kind.
First Murd. Right,
As snow in harvest. Thou deceivest thyself:
Tis he that sent us hither now to slaughter thee.
Clar. It cannot be; for when I parted with him,
He hugg'd me in his arms, and swore, with sobs,
That he would labour my delivery.
Sec. Murd. Why, so he doth, now he delivers thee
From this world's thraldom to the joys of heaven.
First Murd. Make peace with God, for you must die, my lord.
Clar. Hast thou that holy feeling in thy soul,
To counsel me to make my peace with God,
And art thou yet to thy own soul so blind,

That thou wilt war with God by murdering me?
Ah, sirs, consider, he that set you on
To do this deed will hate you for the deed.
Sec. Murd. What shall we do?
Clar. Relent, and save your souls.
First Murd. Relent! 'tis cowardly and womanish.
Clar. Not to relent is beastly, savage, devilish.
Which of you, if you were a prince's son,
Being pent from liberty, as I am now,
If two such murderers as yourselves came to you,
Would not entreat for life?
My friend, I spy some pity in thy looks;
O, if thine eye be not a flatterer,
Come thou on my side, and entreat for me,
As you would beg, were you in my distress:
A begging prince what beggar pities not?
Sec. Murd. Look behind you, my lord.
First Murd. Take that, and that: if all this will not do,
[*Stabs him.*
I'll drown you in the malmsey-butt within. [*Exit with the body.*
Sec. Murd. A bloody deed, and desperately dispatch'd!
How fain, like Pilate, would I wash my hands
Of this most grievous guilty murder done!

Re-enter First Murderer.

First Murd. How now! what mean'st thou, that thou help'st me not?
By heavens, the duke shall know how slack thou art!
Sec. Murd. I would he knew that I had saved his brother!
Take thou the fee, and tell him what I say;
For I repent me that the duke is slain. [*Exit.*
First Murd. So do not I: go, coward as thou art.
Now must I hide his body in some hole,
Until the duke take order for his burial:
And when I have my meed, I must away;
For this will out, and here I must not stay. [*Exit.*

ACT II.

SCENE I. *London. The palace.*

Flourish. *Enter* KING EDWARD *sick*, QUEEN ELIZABETH, DORSET, RIVERS, HASTINGS, BUCKINGHAM, GREY, *and others.*

K. Edw. Why, so: now have I done a good day's work:
You peers, continue this united league:
I every day expect an embassage
From my Redeemer to redeem me hence;
And now in peace my soul shall part to heaven,
Since I have set my friends at peace on earth.
Rivers and Hastings, take each other's hand;
Dissemble not your hatred, swear your love.
Riv. By heaven, my heart is purged from grudging hate;
And with my hand I seal my true heart's love.
Hast. So thrive I, as I truly swear the like!
K. Edw. Take heed you dally not before your king;
Lest he that is the supreme King of kings
Confound your hidden falsehood, and award
Either of you to be the other's end.
Hast. So prosper I, as I swear perfect love!
Riv. And I, as I love Hastings with my heart!
K. Edw. Madam, yourself are not exempt in this,
Nor your son Dorset, Buckingham, nor you;
You have been factious one against the other.
Wife, love Lord Hastings, let him kiss your hand;
And what you do, do it unfeignedly.
Q. Eliz. Here, Hastings; I will never more remember
Our former hatred, so thrive I and mine!
K. Edw. Dorset, embrace him; Hastings, love lord marquess.
Dor. This interchange of love, I here protest,
Upon my part shall be unviolable.
Hast. And so swear I, my lord. [*They embrace.*

K. Edw. Now, princely Buckingham, seal thou this league
With thy embracements to my wife's allies,
And make me happy in your unity.

Buck. Whenever Buckingham doth turn his hate
On you or yours [*to the Queen*], but with all duteous love
Doth cherish you and yours, God punish me
With hate in those where I expect most love!
When I have most need to employ a friend,
And most assured that he is a friend,
Deep, hollow, treacherous, and full of guile,
Be he unto me! this do I beg of God,
When I am cold in zeal to you or yours. [*They embrace.*

K. Edw. A pleasing cordial, princely Buckingham,
Is this thy vow unto my sickly heart.
There wanteth now our brother Gloucester here,
To make the perfect period of this peace.

Buck. And, in good time, here comes the noble duke.

Enter GLOUCESTER.

Glou. Good morrow to my sovereign king and queen;
And, princely peers, a happy time of day!

K. Edw. Happy, indeed, as we have spent the day.
Brother, we have done deeds of charity;
Made peace of enmity, fair love of hate,
Between these swelling wrong-incensed peers.

Glou. A blessed labour, my most sovereign liege:
Amongst this princely heap, if any here,
By false intelligence, or wrong surmise,
Hold me a foe;
If I unwittingly, or in my rage,
Have aught committed that is hardly borne
By any in this presence, I desire
To reconcile me to his friendly peace:
'Tis death to me to be at enmity;
I hate it, and desire all good men's love.
First, madam, I entreat true peace of you,

Which I will purchase with my duteous service ;
Of you, my noble cousin Buckingham,
If ever any grudge were lodged between us ;
Of you, Lord Rivers, and, Lord Grey, of you ;
That all without desert have frown'd on me ;
Dukes, earls, lords, gentlemen ; indeed, of all.
I do not know that Englishman alive
With whom my soul is any jot at odds
More than the infant that is born to-night :
I thank my God for my humility.

Q. Eliz. A holy day shall this be kept hereafter :
I would to God all strifes were well compounded.
My sovereign liege, I do beseech your majesty
To take our brother Clarence to your grace.

Glou. Why, madam, have I offer'd love for this,
To be so flouted in this royal presence ?
Who knows not that the noble duke is dead ? [*They all start.*
You do him injury to scorn his corse.

Riv. Who knows not he is dead ! who knows he is ?

Q. Eliz. All-seeing heaven, what a world is this !

Buck. Look I so pale, Lord Dorset, as the rest ?

Dor. Ay, my good lord ; and no one in this presence
But his red colour hath forsook his cheeks.

K. Edw. Is Clarence dead ? the order was reversed.

Glou. But he, poor soul, by your first order died,
And that a winged Mercury did bear ;
Some tardy cripple bore the countermand,
That came too lag to see him buried.
God grant that some, less noble and less loyal,
Nearer in bloody thoughts, but not in blood,
Deserve not worse than wretched Clarence did,
And yet go current from suspicion !

Enter DERBY.

Der. A boon, my sovereign, for my service done !

K. Edw. I pray thee, peace : my soul is full of sorrow.

Der. I will not rise, unless your highness grant.
K. Edw. Then speak at once what is it thou demand'st.
Der. The forfeit, sovereign, of my servant's life;
Who slew to-day a riotous gentleman
Lately attendant on the Duke of Norfolk.
K. Edw. Have I a tongue to doom my brother's death,
And shall the same give pardon to a slave?
My brother slew no man; his fault was thought,
And yet his punishment was cruel death.
Who sued to me for him? who, in my rage,
Kneel'd at my feet, and bade me be advised?
Who spake of brotherhood? who spake of love?
Who told me how the poor soul did forsake
The mighty Warwick, and did fight for me?
Who told me, in the field by Tewksbury,
When Oxford had me down, he rescued me,
And said, 'Dear brother, live, and be a king'?
Who told me, when we both lay in the field
Frozen almost to death, how he did lap me
Even in his own garments, and gave himself,
All thin and naked, to the numb cold night?
All this from my remembrance brutish wrath
Sinfully pluck'd, and not a man of you
Had so much grace to put it in my mind.
But when your carters or your waiting-vassals
Have done a drunken slaughter, and defaced
The precious image of our dear Redeemer,
You straight are on your knees for pardon, pardon;
And I, unjustly too, must grant it you:
But for my brother not a man would speak,
Nor I, ungracious, speak unto myself
For him, poor soul. The proudest of you all
Have been beholding to him in his life;
Yet none of you would once plead for his life.
O God, I fear thy justice will take hold
On me, and you, and mine, and yours for this!

Come, Hastings, help me to my closet in him.
[*Exeunt some*

Glou. This is the fruit of rashness! Mhee:
How that the guilty kindred of the queen ine arms,
Look'd pale when they did hear of Clarence' de
O, they did urge it still unto the king!
God will revenge it. But come, let us in,
To comfort Edward with our company.

Buck. We wait upon your grace. [*Exe*

SCENE II. *The palace.*

Enter the DUCHESS OF YORK, *with the two children of* CLARENCE.

Boy. Tell me, good grandam, is our father dead?

Duch. No, boy.

Boy. Why do you wring your hands, and beat your breast,
And cry 'O Clarence, my unhappy son!'

Girl. Why do you look on us, and shake your head,
And call us wretches, orphans, castaways,
If that our noble father be alive?

Duch. My pretty cousins, you mistake me much;
I do lament the sickness of the king,
As loath to lose him, not your father's death;
It were lost sorrow to wail one that's lost.

Boy. Then, grandam, you conclude that he is dead.
The king my uncle is to blame for this:
God will revenge it; whom I will importune
With daily prayers all to that effect.

Girl. And so will I.

Duch. Peace, children, peace! the king doth love you well:
Incapable and shallow innocents,
You cannot guess who caused your father's death.

Boy. Grandam, we can; for my good uncle Gloucester
Told me, the king, provoked by the queen,

Der. I will not rise, unless you imprison him:
K. Edw. Then spake he me so, he wept,
Der. The forfeit, with his arm, and kindly kiss'd my cheek;
Who slew to-day him as on my father,
Lately attended love me dearly as his child.
K. Edw. Ah, that deceit should steal such gentle shapes,
And shall a virtuous vizard hide foul guile!
My brotherly son; yea, and therein my shame;
And from my dugs he drew not this deceit.
Son. Think you my uncle did dissemble, grandam?
Duch. Ay, boy.
Son. I cannot think it. Hark! what noise is this?

Enter QUEEN ELIZABETH, *with her hair about her ears;* RIVERS *and* DORSET *after her.*

Q. Eliz. Oh, who shall hinder me to wail and weep,
To chide my fortune, and torment myself?
I'll join with black despair against my soul,
And to myself become an enemy.
Duch. What means this scene of rude impatience?
Q. Eliz. To make an act of tragic violence:
Edward, my lord, your son, our king, is dead.
Why grow the branches now the root is wither'd?
Why wither not the leaves the sap being gone?
If you will live, lament; if die, be brief,
That our swift-winged souls may catch the king's;
Or, like obedient subjects, follow him
To his new kingdom of perpetual rest.
Duch. Ah, so much interest have I in thy sorrow
As I had title in thy noble husband!
I have bewept a worthy husband's death,
And lived by looking on his images:
But now two mirrors of his princely semblance
Are crack'd in pieces by malignant death,
And I for comfort have but one false glass,

Which grieves me when I see my shame in him.
Thou art a widow; yet thou art a mother,
And hast the comfort of thy children left thee:
But death hath snatch'd my husband from mine arms,
And pluck'd two crutches from my feeble limbs,
Edward and Clarence. O, what cause have I,
Thine being but a moiety of my grief,
To overgo thy plaints and drown thy cries!

Boy. Good aunt, you wept not for our father's death;
How can we aid you with our kindred tears?

Girl. Our fatherless distress was left unmoan'd;
Your widow-dolour likewise be unwept!

Q. Eliz. Give me no help in lamentation;
I am not barren to bring forth complaints:
All springs reduce their currents to mine eyes,
That I, being govern'd by the watery moon,
May send forth plenteous tears to drown the world!
Oh for my husband, for my dear lord Edward!

Chil. Oh for our father, for our dear lord Clarence!

Duch. Alas for both, both mine, Edward and Clarence!

Q. Eliz. What stay had I but Edward? and he's gone.

Chil. What stay had we but Clarence? and he's gone.

Duch. What stays had I but they? and they are gone.

Q. Eliz. Was never widow had so dear a loss!

Chil. Were never orphans had so dear a loss!

Duch. Was never mother had so dear a loss!
Alas, I am the mother of these moans!
Their woes are parcell'd, mine are general.
She for an Edward weeps, and so do I;
I for a Clarence weep, so doth not she:
These babes for Clarence weep, and so do I;
I for an Edward weep, so do not they:
Alas, you three, on me, threefold distress'd,
Pour all your tears! I am your sorrow's nurse,
And I will pamper it with lamentations.

Dor. Comfort, dear mother: God is much displeased

That you take with unthankfulness his doing :
In common worldly things, 'tis call'd ungrateful,
With dull unwillingness to repay a debt
Which with a bounteous hand was kindly lent ;
Much more to be thus opposite with heaven,
For it requires the royal debt it lent you.

Riv. Madam, bethink you, like a careful mother,
Of the young prince your son : send straight for him ;
Let him be crown'd ; in him your comfort lives :
Drown desperate sorrow in dead Edward's grave,
And plant your joys in living Edward's throne.

Enter GLOUCESTER, BUCKINGHAM, DERBY, HASTINGS, *and* RATCLIFF.

Glou. Madam, have comfort : all of us have cause
To wail the dimming of our shining star ;
But none can cure their harms by wailing them.
Madam, my mother, I do cry you mercy ;
I did not see your grace : humbly on my knee
I crave your blessing.

Duch. God bless thee ; and put meekness in thy mind,
Love, charity, obedience, and true duty !

Glou. [*Aside*] Amen ; and make me die a good old man !
That is the butt-end of a mother's blessing :
I marvel why her grace did leave it out.

Buck. You cloudy princes and heart-sorrowing peers,
That bear this mutual heavy load of moan,
Now cheer each other in each other's love :
Though we have spent our harvest of this king,
We are to reap the harvest of his son.
The broken rancour of your high-swoln hearts,
But lately splinter'd, knit, and join'd together,
Must gently be preserved, cherish'd, and kept :
Me seemeth good, that, with some little train,

Forthwith from Ludlow the young prince be fetch'd
Hither to London, to be crown'd our king.
Riv. Why with some little train, my Lord of Buckingham?
Buck. Marry, my lord, lest, by a multitude,
The new-heal'd wound of malice should break out;
Which would be so much the more dangerous,
By how much the estate is green and yet ungovern'd:
Where every horse bears his commanding rein,
And may direct his course as please himself,
As well the fear of harm, as harm apparent,
In my opinion, ought to be prevented.
Glou. I hope the king made peace with all of us;
And the compact is firm and true in me.
Riv. And so in me; and so, I think, in all:
Yet, since it is but green, it should be put
To no apparent likelihood of breach,
Which haply by much company might be urged:
Therefore I say with noble Buckingham,
That it is meet so few should fetch the prince.
Hast. And so say I.
Glou. Then be it so; and go we to determine
Who they shall be that straight shall post to Ludlow.
Madam, and you, my mother, will you go
To give your censures in this weighty business?
Q. Eliz. } With all our hearts.
Duch. }
[*Exeunt all but Buckingham and Gloucester.*
Buck. My lord, whoever journeys to the prince,
For God's sake, let not us two be behind;
For, by the way, I'll sort occasion,
As index to the story we late talk'd of,
To part the queen's proud kindred from the king.
Glou. My other self, my counsel's consistory,
My oracle, my prophet! My dear cousin,
I, like a child, will go by thy direction.
Towards Ludlow then, for we'll not stay behind. [*Exeunt.*

SCENE III. *London. A street.*

Enter two Citizens, *meeting.*

First Cit. Neighbour, well met: whither away so fast?
Sec. Cit. I promise you, I scarcely know myself:
Hear you the news abroad?
First Cit. Ay, that the king is dead.
Sec. Cit. Bad news, by 'r lady; seldom comes the better:
I fear, I fear 'twill prove a troublous world.

Enter another Citizen.

Third Cit. Neighbours, God speed!
First Cit. Give you good morrow, sir.
Third Cit. Doth this news hold of good King Edward's death?
Sec. Cit. Ay, sir, it is too true; God help the while!
Third Cit. Then, masters, look to see a troublous world.
First Cit. No, no; by God's good grace his son shall reign.
Third Cit. Woe to that land that 's govern'd by a child!
Sec. Cit. In him there is a hope of government,
That in his nonage council under him,
And in his full and ripen'd years himself,
No doubt, shall then and till then govern well.
First Cit. So stood the state when Henry the Sixth
Was crown'd in Paris but at nine months old.
Third Cit. Stood the state so? No, no, good friends, God wot;
For then this land was famously enrich'd
With politic grave counsel; then the king
Had virtuous uncles to protect his grace.
First Cit. Why, so hath this, both by the father and mother.
Third Cit. Better it were they all came by the father,
Or by the father there were none at all;
For emulation now, who shall be nearest,

Will touch us all too near, if God prevent not.
O, full of danger is the Duke of Gloucester!
And the queen's sons and brothers haught and proud
And were they to be ruled, and not to rule,
This sickly land might solace as before.

First Cit. Come, come, we fear the worst; all shall be well.

Third Cit. When clouds appear, wise men put on their cloaks;
When great leaves fall, the winter is at hand;
When the sun sets, who doth not look for night?
Untimely storms make men expect a dearth.
All may be well; but, if God sort it so,
'Tis more than we deserve, or I expect.

Sec. Cit. Truly, the souls of men are full of dread:
Ye cannot reason almost with a man
That looks not heavily and full of fear.

Third Cit. Before the times of change, still is it so:
By a divine instinct men's minds mistrust
Ensuing dangers; as, by proof, we see
The waters swell before a boisterous storm.
But leave it all to God. Whither away?

Sec. Cit. Marry, we were sent for to the justices.

Third Cit. And so was I: I'll bear you company. [*Exeunt.*

SCENE IV. *London. The palace.*

Enter the ARCHBISHOP OF YORK, *the young* DUKE OF YORK, QUEEN ELIZABETH, *and the* DUCHESS OF YORK.

Arch. Last night, I hear, they lay at Northampton;
At Stony-Stratford will they be to-night:
To-morrow, or next day, they will be here.

Duch. I long with all my heart to see the prince:
I hope he is much grown since last I saw him.

Q. Eliz. But I hear, no; they say my son of York
Hath almost overta'en him in his growth.

York. Ay, mother; but I would not have it so.

Duch. Why, my young cousin, it is good to grow.
York. Grandam, one night, as we did sit at supper,
My uncle Rivers talk'd how I did grow
More than my brother: 'Ay,' quoth my uncle Gloucester,
'Small herbs have grace, great weeds do grow apace:'
And since, methinks, I would not grow so fast,
Because sweet flowers are slow and weeds make haste.
Duch. Good faith, good faith, the saying did not hold
In him that did object the same to thee:
He was the wretched'st thing when he was young,
So long a-growing and so leisurely,
That, if this rule were true, he should be gracious.
Arch. Why, madam, so, no doubt, he is.
Duch. I hope he is; but yet let mothers doubt.
York. Now, by my troth, if I had been remember'd,
I could have given my uncle's grace a flout,
To touch his growth nearer than he touched mine.
Duch. How, my pretty York? I pray thee, let me hear it.
York. Marry, they say my uncle grew so fast
That he could gnaw a crust at two hours old:
'Twas full two years ere I could get a tooth.
Grandam, this would have been a biting jest.
Duch. I pray thee, pretty York, who told thee this?
York. Grandam, his nurse.
Duch. His nurse! why, she was dead ere thou wert born.
York. If 'twere not she, I cannot tell who told me.
Q. Eliz. A parlous boy: go to, you are too shrewd.
Arch. Good madam, be not angry with the child.
Q. Eliz. Pitchers have ears.

Enter a Messenger.

Arch. Here comes a messenger. What news?
Mess. Such news, my lord, as grieves me to unfold.
Q. Eliz. How fares the prince?
Mess. Well, madam, and in health.
Duch. What is thy news then?

Mess. Lord Rivers and Lord Grey are sent to Pomfret,
With them Sir Thomas Vaughan, prisoners.
Duch. Who hath committed them?
Mess. The mighty Dukes
Gloucester and Buckingham.
Q. Eliz. For what offence?
Mess. The sum of all I can, I have disclosed;
Why or for what these nobles were committed
Is all unknown to me, my gracious lady.
Q. Eliz. Ay me, I see the downfall of our house!
The tiger now hath seized the gentle hind;
Insulting tyranny begins to jet
Upon the innocent and aweless throne:
Welcome, destruction, death, and massacre!
I see, as in a map, the end of all.
Duch. Accursed and unquiet wrangling days,
How many of you have mine eyes beheld!
My husband lost his life to get the crown;
And often up and down my sons were toss'd,
For me to joy and weep their gain and loss:
And being seated, and domestic broils
Clean over-blown, themselves, the conquerors,
Make war upon themselves; blood against blood,
Self against self: O, preposterous
And frantic outrage, end thy damned spleen;
Or let me die, to look on death no more!
Q. Eliz. Come, come, my boy; we will to sanctuary.
Madam, farewell.
Duch. I'll go along with you.
Q. Eliz. You have no cause.
Arch. My gracious lady, go;
And thither bear your treasure and your goods.
For my part, I'll resign unto your grace
The seal I keep: and so betide to me
As well I tender you and all of yours!
Come, I'll conduct you to the sanctuary. [*Exeunt.*

ACT III.

SCENE I. *London. A street.*

The trumpets sound. Enter the young PRINCE, *the Dukes of* GLOUCESTER *and* BUCKINGHAM, CARDINAL BOURCHIER, CATESBY, *and others.*

Buck. Welcome, sweet prince, to London, to your chamber.

Glou. Welcome, dear cousin, my thoughts' sovereign :
The weary way hath made you melancholy.

Prince. No, uncle ; but our crosses on the way
Have made it tedious, wearisome, and heavy :
I want more uncles here to welcome me.

Glou. Sweet prince, the untainted virtue of your years
Hath not yet dived into the world's deceit :
Nor more can you distinguish of a man
Than of his outward show ; which, God he knows,
Seldom or never jumpeth with the heart.
Those uncles which you want were dangerous ;
Your grace attended to their sugar'd words,
But look'd not on the poison of their hearts :
God keep you from them, and from such false friends !

Prince. God keep me from false friends ! but they were none.

Glou. My lord, the mayor of London comes to greet you.

Enter the Lord Mayor, *and his train.*

May. God bless your grace with health and happy days !

Prince. I thank you, good my lord ; and thank you all.
I thought my mother, and my brother York,
Would long ere this have met us on the way :
Fie, what a slug is Hastings, that he comes not
To tell us whether they will come or no !

Enter LORD HASTINGS.

Buck. And, in good time, here comes the sweating lord.

Prince. Welcome, my lord : what, will our mother come ?

Hast. On what occasion, God he knows, not I,
The queen your mother, and your brother York,
Have taken sanctuary : the tender prince
Would fain have come with me to meet your grace,
But by his mother was perforce withheld.

Buck. Fie, what an indirect and peevish course
Is this of hers ! Lord cardinal, will your grace
Persuade the queen to send the Duke of York
Unto his princely brother presently ?
If she deny, Lord Hastings, go with him,
And from her jealous arms pluck him perforce.

Card. My Lord of Buckingham, if my weak oratory
Can from his mother win the Duke of York,
Anon expect him here ; but if she be obdurate
To mild entreaties, God in heaven forbid
We should infringe the holy privilege
Of blessed sanctuary ! not for all this land
Would I be guilty of so deep a sin.

Buck. You are too senseless-obstinate, my lord,
Too ceremonious and traditional :
Weigh it but with the grossness of this age,
You break not sanctuary in seizing him.
The benefit thereof is always granted
To those whose dealings have deserved the place,
And those who have the wit to claim the place :
This prince hath neither claim'd it nor deserved it ;
And therefore, in mine opinion, cannot have it :
Then, taking him from thence that is not there,
You break no privilege nor charter there.
Oft have I heard of sanctuary men ;
But sanctuary children ne'er till now.

Card. My lord, you shall o'er-rule my mind for once.
Come on, Lord Hastings, will you go with me ?

Hast. I go, my lord.

Prince. Good lords, make all the speedy haste you may.

[*Exeunt Cardinal and Hastings.*

Say, uncle Gloucester, if our brother come,
Where shall we sojourn till our coronation?

Glou. Where it seems best unto your royal self
If I may counsel you, some day or two
Your highness shall repose you at the Tower:
Then where you please, and shall be thought most fit
For your best health and recreation.

Prince. I do not like the Tower, of any place.
Did Julius Cæsar build that place, my lord?

Buck. He did, my gracious lord, begin that place;
Which, since, succeeding ages have re-edified.

Prince. Is it upon record, or else reported
Successively from age to age, he built it?

Buck. Upon record, my gracious lord.

Prince. But say, my lord, it were not register'd,
Methinks the truth should live from age to age,
As 'twere retail'd to all posterity,
Even to the general all-ending day.

Glou. [*Aside*] So wise so young, they say, do never live long.

Prince. What say you, uncle?

Glou. I say, without characters, fame lives long.
[*Aside*] Thus, like the formal vice, Iniquity,
I moralize two meanings in one word.

Prince. That Julius Cæsar was a famous man;
With what his valour did enrich his wit,
His wit set down to make his valour live:
Death makes no conquest of this conqueror;
For now he lives in fame, though not in life.
I 'll tell you what, my cousin Buckingham,—

Buck. What, my gracious lord?

Prince. An if I live until I be a man,
I 'll win our ancient right in France again,
Or die a soldier, as I lived a king.

Glou. [*Aside*] Short summers lightly have a forward spring.

Enter young YORK, HASTINGS, *and the* CARDINAL.

Buck. Now, in good time, here comes the Duke of York.
Prince. Richard of York! how fares our loving brother?
York. Well, my dread lord; so must I call you now.
Prince. Ay, brother, to our grief, as it is yours:
Too late he died that might have kept that title,
Which by his death hath lost much majesty.
Glou. How fares our cousin, noble Lord of York?
York. I thank you, gentle uncle. O, my lord,
You said that idle weeds are fast in growth:
The prince my brother hath outgrown me far.
Glou. He hath, my lord.
York. And therefore is he idle?
Glou. O, my fair cousin, I must not say so.
York. Then is he more beholding to you than I
Glou. He may command me as my sovereign;
But you have power in me as in a kinsman.
York. I pray you, uncle, give me this dagger.
Glou. My dagger, little cousin? with all my heart
Prince. A beggar, brother?
York. Of my kind uncle, that I know will give;
And being but a toy, which is no grief to give.
Glou. A greater gift than that I'll give my cousin.
York. A greater gift! O, that's the sword to it.
Glou. Ay, gentle cousin, were it light enough.
York. O, then, I see, you will part but with light gifts;
In weightier things you'll say a beggar nay.
Glou. It is too heavy for your grace to wear.
York. I weigh it lightly, were it heavier.
Glou. What, would you have my weapon, little lord?
York. I would, that I might thank you as you call me.
Glou. How?
York. Little.
Prince. My Lord of York will still be cross in talk:
Uncle, your grace knows how to bear with him.

York. You mean, to bear me, not to bear with me :
Uncle, my brother mocks both you and me ;
Because that I am little, like an ape,
He thinks that you should bear me on your shoulders.
Buck. With what a sharp-provided wit he reasons !
To mitigate the scorn he gives his uncle,
He prettily and aptly taunts himself :
So cunning and so young is wonderful.
Glou. My lord, will 't please you pass along ?
Myself and my good cousin Buckingham
Will to your mother, to entreat of her
To meet you at the Tower and welcome you.
York. What, will you go unto the Tower, my lord ?
Prince. My lord protector needs will have it so.
York. I shall not sleep in quiet at the Tower.
Glou. Why, what should you fear ?
York. Marry, my uncle Clarence' angry ghost :
My grandam told me he was murder'd there.
Prince. I fear no uncles dead.
Glou. Nor none that live, I hope.
Prince. An if they live, I hope I need not fear.
But come, my lord ; and with a heavy heart,
Thinking on them, go I unto the Tower.

[*A Sennet. Exeunt all but Gloucester, Buckingham and Catesby.*

Buck. Think you, my lord, this little prating York
Was not incensed by his subtle mother
To taunt and scorn you thus opprobriously ?
Glou. No doubt, no doubt : O, 'tis a parlous boy ;
Bold, quick, ingenious, forward, capable :
He is all the mother's from the top to toe.
Buck. Well, let them rest. Come hither, Catesby.
Thou art sworn as deeply to effect what we intend
As closely to conceal what we impart :
Thou know'st our reasons urged upon the way ;
What think'st thou ? is it not an easy matter

To make William Lord Hastings of our mind,
For the instalment of this noble duke
In the seat royal of this famous isle?

Cate. He for his father's sake so loves the prince,
That he will not be won to aught against him.

Buck. What think'st thou, then, of Stanley? what will he?

Cate. He will do all in all as Hastings doth.

Buck. Well, then, no more but this: go, gentle Catesby,
And, as it were far off, sound thou Lord Hastings,
How he doth stand affected to our purpose;
And summon him to-morrow to the Tower,
To sit about the coronation.
If thou dost find him tractable to us,
Encourage him, and show him all our reasons:
If he be leaden, icy-cold, unwilling,
Be thou so too; and so break off your talk,
And give us notice of his inclination:
For we to-morrow hold divided councils,
Wherein thyself shalt highly be employ'd.

Glou. Commend me to Lord William: tell him, Catesby,
His ancient knot of dangerous adversaries
To-morrow are let blood at Pomfret-castle;
And bid my friend, for joy of this good news,
Give Mistress Shore one gentle kiss the more.

Buck. Good Catesby, go, effect this business soundly.

Cate. My good lords both, with all the heed I may.

Glou. Shall we hear from you, Catesby, ere we sleep?

Cate. You shall, my lord.

Glou. At Crosby Place, there shall you find us both.

[*Exit Catesby.*

Buck. Now, my lord, what shall we do, if we perceive
Lord Hastings will not yield to our complots?

Glou. Chop off his head, man; somewhat we will do:
And, look, when I am king, claim thou of me
The earldom of Hereford, and the moveables
Whereof the king my brother stood possess'd.

Buck. I 'll claim that promise at your grace's hands.
Glou. And look to have it yielded with all willingness.
Come, let us sup betimes, that afterwards
We may digest our complots in some form. [*Exeunt.*

SCENE II. *Before Lord Hastings' house.*

Enter a Messenger.

Mess. What, ho! my lord!
Hast. [*Within*] Who knocks at the door?
Mess. A messenger from the Lord Stanley.

Enter LORD HASTINGS.

Hast. What is 't o'clock?
Mess. Upon the stroke of four.
Hast. Cannot thy master sleep these tedious nights?
Mess. So it should seem by that I have to say.
First, he commends him to your noble lordship.
Hast. And then?
Mess. And then he sends you word
He dreamt to-night the boar had razed his helm:
Besides, he says there are two councils held;
And that may be determined at the one
Which may make you and him to rue at the other.
Therefore he sends to know your lordship's pleasure,
If presently you will take horse with him,
And with all speed post with him toward the north,
To shun the danger that his soul divines.
Hast. Go, fellow, go, return unto thy lord;
Bid him not fear the separated councils:
His honour and myself are at the one,
And at the other is my servant Catesby;
Where nothing can proceed that toucheth us
Whereof I shall not have intelligence.
Tell him his fears are shallow, wanting instance:
And for his dreams, I wonder he is so fond

To trust the mockery of unquiet slumbers :
To fly the boar before the boar pursues,
Were to incense the boar to follow us
And make pursuit where he did mean no chase.
Go, bid thy master rise and come to me ;
And we will both together to the Tower,
Where, he shall see, the boar will use us kindly.

Mess. My gracious lord, I 'll tell him what you say. [*Exit.*

Enter CATESBY.

Cate. Many good morrows to my noble lord !

Hast. Good morrow, Catesby ; you are early stirring :
What news, what news, in this our tottering state ?

Cate. It is a reeling world, indeed, my lord ;
And I believe 'twill never stand upright
Till Richard wear the garland of the realm.

Hast. How ! wear the garland ! dost thou mean the crown ?

Cate. Ay, my good lord.

Hast. I 'll have this crown of mine cut from my shoulders
Ere I will see the crown so foul misplaced.
But canst thou guess that he doth aim at it ?

Cate. Ay, on my life ; and hopes to find you forward
Upon his party for the gain thereof :
And thereupon he sends you this good news,
That this same very day your enemies,
The kindred of the queen, must die at Pomfret.

Hast. Indeed, I am no mourner for that news,
Because they have been still mine enemies :
But, that I 'll give my voice on Richard's side,
To bar my master's heirs in true descent,
God knows I will not do it, to the death.

Cate. God keep your lordship in that gracious mind !

Hast. But I shall laugh at this a twelve-month hence,
That they who brought me in my master's hate,
I live to look upon their tragedy.
I tell thee, Catesby,—

Cate. What, my lord?
Hast. Ere a fortnight make me elder,
I'll send some packing that yet think not on it.
Cate. 'Tis a vile thing to die, my gracious lord,
When men are unprepared and look not for it.
Hast. O monstrous, monstrous! and so falls it out
With Rivers, Vaughan, Grey: and so 'twill do
With some men else, who think themselves as safe
As thou and I; who, as thou know'st, are dear
To princely Richard and to Buckingham.
Cate. The princes both make high account of you;
[*Aside*] For they account his head upon the bridge.
Hast. I know they do; and I have well deserved it.

Enter LORD STANLEY.

Come on, come on; where is your boar-spear, man?
Fear you the boar, and go so unprovided?
Stan. My lord, good morrow; good morrow, Catesby:
You may jest on, but, by the holy rood,
I do not like these several councils, I.
Hast. My lord,
I hold my life as dear as you do yours;
And never in my life, I do protest,
Was it more precious to me than 'tis now:
Think you, but that I know our state secure,
I would be so triumphant as I am?
Stan. The lords at Pomfret, when they rode from London,
Were jocund, and supposed their state was sure,
And they indeed had no cause to mistrust;
But yet, you see, how soon the day o'ercast.
This sudden stab of rancour I misdoubt:
Pray God, I say, I prove a needless coward!
What, shall we toward the Tower? the day is spent.
Hast. Come, come, have with you. Wot you what, my lord?
To-day the lords you talk of are beheaded.
Stan. They, for their truth, might better wear their heads

Than some that have accused them wear their hats.
But come, my lord, let us away.

Enter a Pursuivant.

Hast. Go on before ; I'll talk with this good fellow.
[*Exeunt Stanley and Catesby.*
How now, sirrah ! how goes the world with thee ?
Purs. The better that your lordship please to ask.
Hast. I tell thee, man, 'tis better with me now
Than when I met thee last where now we meet :
Then was I going prisoner to the Tower,
By the suggestion of the queen's allies ;
But now, I tell thee—keep it to thyself—
This day those enemies are put to death,
And I in better state than e'er I was.
Purs. God hold it, to your honour's good content !
Hast. Gramercy, fellow : there, drink that for me.
[*Throws him his purse.*
Purs. God save your lordship ! [*Exit.*

Enter a Priest.

Priest. Well met, my lord ; I am glad to see your honour.
Hast. I thank thee, good Sir John, with all my heart.
I am in your debt for your last exercise ;
Come the next Sabbath, and I will content you.
[*He whispers in his ear.*

Enter BUCKINGHAM.

Buck. What, talking with a priest, lord chamberlain ?
Your friends at Pomfret, they do need the priest ;
Your honour hath no shriving work in hand.
Hast. Good faith, and when I met this holy man,
Those men you talk of came into my mind.
What, go you toward the Tower ?
Buck. I do, my lord ; but long I shall not stay :
I shall return before your lordship thence.

Hast. 'Tis like enough, for I stay dinner there.
Buck. [*Aside*] And supper too, although thou know'st it not.
Come, will you go?
Hast. I'll wait upon your lordship. [*Exeunt.*

SCENE III. *Pomfret Castle.*

Enter SIR RICHARD RATCLIFF, *with halberds, carrying* RIVERS, GREY, *and* VAUGHAN *to death.*

Rat. Come, bring forth the prisoners.
Riv. Sir Richard Ratcliff, let me tell thee this:
To-day shalt thou behold a subject die
For truth, for duty, and for loyalty.
Grey. God keep the prince from all the pack of you!
A knot you are of damned blood-suckers.
Vaug. You live that shall cry woe for this hereafter.
Rat. Dispatch; the limit of your lives is out.
Riv. O Pomfret, Pomfret! O thou bloody prison,
Fatal and ominous to noble peers!
Within the guilty closure of thy walls
Richard the second here was hack'd to death;
And, for more slander to thy dismal seat,
We give thee up our guiltless blood to drink.
Grey. Now Margaret's curse is fall'n upon our heads,
For standing by when Richard stabb'd her son.
Riv. Then cursed she Hastings, then cursed she Buckingham,
Then cursed she Richard. O, remember, God,
To hear her prayers for them, as now for us!
And for my sister and her princely sons,
Be satisfied, dear God, with our true blood,
Which, as thou know'st, unjustly must be spilt.
Rat. Make haste; the hour of death is expiate.
Riv. Come, Grey, come, Vaughan, let us all embrace:
And take our leave, until we meet in heaven. [*Exeunt.*

SCENE IV. *The Tower of London.*

Enter BUCKINGHAM, DERBY, HASTINGS, *the* BISHOP OF ELY, RATCLIFF, LOVEL, *with others, and take their seats at a table.*

Hast. My lords, at once: the cause why we are met
Is, to determine of the coronation.
In God's name, speak: when is the royal day?
Buck. Are all things fitting for that royal time?
Der. It is, and wants but nomination.
Ely. To-morrow, then, I judge a happy day.
Buck. Who knows the lord protector's mind herein?
Who is most inward with the noble duke?
Ely. Your grace, we think, should soonest know his mind.
Buck. Who, I, my lord! we know each other's faces,
But for our hearts, he knows no more of mine,
Than I of yours;
Nor I no more of his, than you of mine.
Lord Hastings, you and he are near in love.
Hast. I thank his grace, I know he loves me well;
But, for his purpose in the coronation,
I have not sounded him, nor he deliver'd
His gracious pleasure any way therein:
But you, my noble lords, may name the time;
And in the duke's behalf I'll give my voice,
Which, I presume, he'll take in gentle part.

Enter GLOUCESTER.

Ely. Now in good time, here comes the duke himself.
Glou. My noble lords and cousins all, good morrow.
I have been long a sleeper; but, I hope,
My absence doth neglect no great designs,
Which by my presence might have been concluded.
Buck. Had not you come upon your cue, my lord,
William Lord Hastings had pronounced your part,—
I mean, your voice,—for crowning of the king.
Glou. Than my Lord Hastings no man might be bolder;

His lordship knows me well, and loves me well.
Hast. I thank your grace.
Glou. My lord of Ely!
Ely. My lord?
Glou. When I was last in Holborn,
I saw good strawberries in your garden there:
I do beseech you send for some of them.
Ely. Marry, and will, my lord, with all my heart. [*Exit.*
Glou. Cousin of Buckingham, a word with you.
[*Drawing him aside.*
Catesby hath sounded Hastings in our business,
And finds the testy gentleman so hot,
As he will lose his head ere give consent
His master's son, as worshipful he terms it,
Shall lose the royalty of England's throne.
Buck. Withdraw you hence, my lord, I'll follow you.
[*Exit Gloucester, Buckingham following.*
Der. We have not yet set down this day of triumph.
To-morrow, in mine opinion, is too sudden;
For I myself am not so well provided
As else I would be, were the day prolong'd.

Re-enter BISHOP OF ELY.

Ely. Where is my lord protector? I have sent for these strawberries.
Hast. His grace looks cheerfully and smooth to-day;
There's some conceit or other likes him well,
When he doth bid good morrow with such a spirit.
I think there's never a man in Christendom
That can less hide his love or hate than he;
For by his face straight shall you know his heart.
Der. What of his heart perceive you in his face
By any likelihood he show'd to-day?
Hast. Marry, that with no man here he is offended;
For, were he, he had shown it in his looks.
Der. I pray God he be not, I say.

Re-enter GLOUCESTER *and* BUCKINGHAM.

Glou. I pray you all, tell me what they deserve
That do conspire my death with devilish plots
Of damned witchcraft, and that have prevail'd
Upon my body with their hellish charms?

Hast. The tender love I bear your grace, my lord,
Makes me most forward in this noble presence
To doom the offenders, whatsoever they be:
I say, my lord, they have deserved death.

Glou. Then be your eyes the witness of this ill:
See how I am bewitch'd; behold mine arm
Is, like a blasted sapling, wither'd up:
And this is Edward's wife, that monstrous witch,
Consorted with that harlot strumpet Shore,
That by their witchcraft thus have marked me.

Hast. If they have done this thing, my gracious lord,—

Glou. If! thou protector of this damned strumpet,
Tellest thou me of 'ifs'? Thou art a traitor:
Off with his head! Now, by Saint Paul I swear
I will not dine until I see the same.
Lovel and Ratcliff, look that it be done:
The rest, that love me, rise and follow me.

[*Exeunt all but Hastings, Ratcliff, and Lovel.*

Hast. Woe, woe for England! not a whit for me;
For I, too fond, might have prevented this.
Stanley did dream the boar did raze his helm;
But I disdain'd it, and did scorn to fly:
Three times to-day my foot-cloth horse did stumble,
And startled, when he look'd upon the Tower,
As loath to bear me to the slaughter-house.
O, now I want the priest that spake to me:
I now repent I told the pursuivant,
As 'twere triumphing at mine enemies,
How they at Pomfret bloodily were butcher'd,
And I myself secure in grace and favour.

O Margaret, Margaret, now thy heavy curse
Is lighted on poor Hastings' wretched head!
Rat. Dispatch, my lord; the duke would be at dinner:
Make a short shrift; he longs to see your head.
Hast. O momentary grace of mortal men,
Which we more hunt for than the grace of God!
Who builds his hopes in air of your good looks,
Lives like a drunken sailor on a mast,
Ready, with every nod, to tumble down
Into the fatal bowels of the deep.
Lov. Come, come, dispatch; 'tis bootless to exclaim.
Hast. O bloody Richard! miserable England!
I prophesy the fearfull'st time to thee
That ever wretched age hath look'd upon.
Come, lead me to the block; bear him my head:
They smile at me that shortly shall be dead. [*Exeunt.*

SCENE V. *The Tower-walls.*

Enter GLOUCESTER *and* BUCKINGHAM, *in rotten armour, marvellous ill-favoured.*

Glou. Come, cousin, canst thou quake, and change thy colour,
Murder thy breath in middle of a word,
And then begin again, and stop again,
As if thou wert distraught and mad with terror?
Buck. Tut, I can counterfeit the deep tragedian;
Speak and look back, and pry on every side,
Tremble and start at wagging of a straw,
Intending deep suspicion: ghastly looks
Are at my service, like enforced smiles;
And both are ready in their offices,
At any time, to grace my stratagems.
But what, is Catesby gone?
Glou. He is; and, see, he brings the mayor along.

Enter the Mayor *and* CATESBY.

Buck. Lord mayor,—
Glou. Look to the drawbridge there!
Buck. Hark! a drum.
Glou. Catesby, o'erlook the walls.
Buck. Lord mayor, the reason we have sent—
Glou. Look back, defend thee, here are enemies.
Buck. God and our innocency defend and guard us!
Glou. Be patient, they are friends, Ratcliff and Lovel.

Enter LOVEL *and* RATCLIFF, *with* HASTINGS' *head.*

Lov. Here is the head of that ignoble traitor,
The dangerous and unsuspected Hastings.
Glou. So dear I loved the man, that I must weep.
I took him for the plainest harmless creature
That breathed upon this earth a Christian;
Made him my book, wherein my soul recorded
The history of all her secret thoughts:
So smooth he daub'd his vice with show of virtue,
That, his apparent open guilt omitted,
I mean, his conversation with Shore's wife,
He lived from all attainder of suspect.
Buck. Well, well, he was the covert'st shelter'd traitor
That ever lived.
Would you imagine, or almost believe,
Were't not that, by great preservation,
We live to tell it you, the subtle traitor
This day had plotted, in the council-house
To murder me and my good Lord of Gloucester?
May. What, had he so?
Glou. What, think you we are Turks or infidels?
Or that we would, against the form of law,
Proceed thus rashly to the villain's death,
But that the extreme peril of the case,
The peace of England and our persons' safety,
Enforced us to this execution?

May. Now, fair befall you! he deserved his death;
And you my good lords, both have well proceeded,
To warn false traitors from the like attempts.
I never look'd for better at his hands,
After he once fell in with Mistress Shore.

Glou. Yet had not we determined he should die,
Until your lordship came to see his death;
Which now the loving haste of these our friends,
Somewhat against our meaning, have prevented:
Because, my lord, we would have had you heard
The traitor speak, and timorously confess
The manner and the purpose of his treason;
That you might well have signified the same
Unto the citizens, who haply may
Misconstrue us in him and wail his death.

May. But, my good lord, your grace's word shall serve,
As well as I had seen and heard him speak:
And doubt you not, right noble princes both,
But I'll acquaint our duteous citizens
With all your just proceedings in this cause.

Glou. And to that end we wish'd your lordship here,
To avoid the carping censures of the world.

Buck. But since you come too late of our intents,
Yet witness what you hear we did intend:
And so, my good lord mayor, we bid farewell.

[*Exit Mayor.*

Glou. Go, after, after, cousin Buckingham.
The mayor towards Guildhall hies him in all post:
There, at your meet'st advantage of the time,
Infer the bastardy of Edward's children:
Tell them how Edward put to death a citizen,
Only for saying he would make his son
Heir to the crown; meaning indeed his house,
Which, by the sign thereof, was termed so.
Moreover, urge his hateful luxury,
And bestial appetite in change of lust;

Which stretched to their servants, daughters, wives,
Even where his lustful eye or savage heart,
Without control, listed to make his prey.
Nay, for a need, thus far come near my person:
Tell them, when that my mother went with child
Of that unsatiate Edward, noble York
My princely father then had wars in France;
And, by just computation of the time,
Found that the issue was not his begot;
Which well appeared in his lineaments,
Being nothing like the noble duke my father:
But touch this sparingly, as 'twere far off;
Because you know, my lord, my mother lives.

Buck. Fear not, my lord, I'll play the orator
As if the golden fee for which I plead
Were for myself: and so, my lord, adieu.

Glou. If you thrive well, bring them to Baynard's Castle;
Where you shall find me well accompanied
With reverend fathers and well-learned bishops.

Buck. I go; and towards three or four o'clock
Look for the news that the Guildhall affords. [*Exit.*

Glou. Go, Lovel, with all speed to Doctor Shaw;
[*To Cate.*] Go thou to Friar Penker; bid them both
Meet me within this hour at Baynard's Castle.
[*Exeunt all but Gloucester.*
Now will I in, to take some privy order,
To draw the brats of Clarence out of sight;
And to give notice, that no manner of person
At any time have recourse unto the princes. [*Exit.*

SCENE VI. *The same. A street.*

Enter a Scrivener, *with a paper in his hand.*

Scriv. This is the indictment of the good Lord Hastings;
Which in a set hand fairly is engross'd,
That it may be this day read o'er in Paul's.

And mark how well the sequel hangs together:
Eleven hours I spent to write it over,
For yesternight by Catesby was it brought me;
The precedent was full as long a-doing:
And yet within these five hours lived Lord Hastings,
Untainted, unexamined, free, at liberty.
Here's a good world the while! Why who's so gross,
That seeth not this palpable device?
Yet who's so blind, but says he sees it not?
Bad is the world; and all will come to nought,
When such bad dealing must be seen in thought. [*Exit.*

SCENE VII. *Baynard's Castle.*

Enter GLOUCESTER *and* BUCKINGHAM, *at several doors.*

Glou. How now, my lord, what say the citizens?

Buck. Now, by the holy mother of our Lord,
The citizens are mum and speak not a word.

Glou. Touch'd you the bastardy of Edward's children?

Buck. I did; with his contract with Lady Lucy,
And his contract by deputy in France;
The insatiate greediness of his desires,
And his enforcement of the city wives;
His tyranny for trifles; his own bastardy,
As being got, your father then in France,
And his resemblance, being not like the duke:
Withal I did infer your lineaments,
Being the right idea of your father,
Both in your form and nobleness of mind;
Laid open all your victories in Scotland,
Your discipline in war, wisdom in peace,
Your bounty, virtue, fair humility;
Indeed, left nothing fitting for the purpose
Untouch'd, or slightly handled, in discourse:
And when mine oratory grew to an end,
I bid them that did love their country's good

Cry 'God save Richard, England's royal king!'
Glou. Ah! and did they so?
Buck. No, so God help me, they spake not a word;
But, like dumb statuas or breathing stones,
Gazed each on other, and look'd deadly pale.
Which when I saw, I reprehended them;
And ask'd the mayor what meant this wilful silence:
His answer was, the people were not wont
To be spoke to but by the recorder.
Then he was urged to tell my tale again,
'Thus saith the duke, thus hath the duke inferr'd;'
But nothing spake in warrant from himself.
When he had done, some followers of mine own,
At the lower end of the hall, hurl'd up their caps,
And some ten voices cried 'God save King Richard!'
And thus I took the vantage of those few,
'Thanks, gentle citizens and friends,' quoth I;
'This general applause and loving shout
Argues your wisdoms and your love to Richard:'
And even here brake off, and came away.
Glou. What tongueless blocks were they! would they not speak?
Buck. No, by my troth, my lord.
Glou. Will not the mayor then and his brethren come?
Buck. The mayor is here at hand: intend some fear;
Be not you spoke with, but by mighty suit:
And look you get a prayer-book in your hand,
And stand betwixt two churchmen, good my lord;
For on that ground I'll build a holy descant:
And be not easily won to our request:
Play the maid's part, still answer nay, and take it.
Glou. I go; and if you plead as well for them
As I can say nay to thee for myself,
No doubt we 'll bring it to a happy issue.
Buck. Go, go, up to the leads; the lord mayor knocks.

[*Exit Gloucester.*

Enter the Mayor *and* Citizens.

Welcome, my lord : I dance attendance here ;
I think the duke will not be spoke withal.

Enter CATESBY.

Here comes his servant : how now, Catesby,
What says he ?
Cate. My lord, he doth entreat your grace
To visit him to-morrow or next day :
He is within, with two right reverend fathers,
Divinely bent to meditation ;
And in no worldly suit would he be moved,
To draw him from his holy exercise.
Buck. Return, good Catesby, to thy lord again ;
Tell him, myself, the mayor and citizens,
In deep designs and matters of great moment,
No less importing than our general good,
Are come to have some conference with his grace.
Cate. I'll tell him what you say, my lord. [*Exit.*
Buck. Ah, ha, my lord, this prince is not an Edward !
He is not lolling on a lewd day-bed,
But on his knees at meditation ;
Not dallying with a brace of courtezans,
But meditating with two deep divines ;
Not sleeping, to engross his idle body,
But praying, to enrich his watchful soul :
Happy were England, would this gracious prince
Take on himself the sovereignty thereof :
But, sure, I fear, we shall ne'er win him to it.
May. Marry, God forbid his grace should say us nay !
Buck. I fear he will.

Re-enter CATESBY.

How now, Catesby, what says your lord ?
Cate. My lord,
He wonders to what end you have assembled

Such troops of citizens to speak with him,
His grace not being warn'd thereof before :
My lord, he fears you mean no good to him.
Buck. Sorry I am my noble cousin should
Suspect me, that I mean no good to him :
By heaven, I come in perfect love to him ;
And so once more return and tell his grace. [*Exit Catesby.*
When holy and devout religious men
Are at their beads, 'tis hard to draw them thence,
So sweet is zealous contemplation.

Enter GLOUCESTER *aloft, between two* Bishops.
CATESBY *returns.*

May. See, where he stands between two clergymen !
Buck. Two props of virtue for a Christian prince,
To stay him from the fall of vanity :
And, see, a book of prayer in his hand,
True ornaments to know a holy man.
Famous Plantagenet, most gracious prince,
Lend favourable ears to our request ;
And pardon us the interruption
Of thy devotion and right Christian zeal.
Glou. My lord, there needs no such apology :
I rather do beseech you pardon me,
Who, earnest in the service of my God,
Neglect the visitation of my friends.
But, leaving this, what is your grace's pleasure ?
Buck. Even that, I hope, which pleaseth God above,
And all good men of this ungovern'd isle.
Glou. I do suspect I have done some offence
That seems disgracious in the city's eyes,
And that you come to reprehend my ignorance.
Buck. You have, my lord : would it might please your grace,
At our entreaties, to amend that fault !
Glou. Else wherefore breathe I in a Christian land ?

Buck. Then know, it is your fault that you resign
The supreme seat, the throne majestical,
The scepter'd office of your ancestors,
Your state of fortune and your due of birth,
The lineal glory of your royal house,
To the corruption of a blemish'd stock :
Whilst, in the mildness of your sleepy thoughts
Which here we waken to our country's good,
This noble isle doth want her proper limbs ;
Her face defaced with scars of infamy,
Her royal stock graft with ignoble plants,
And almost shoulder'd in the swallowing gulf
Of blind forgetfulness and dark oblivion.
Which to recure, we heartily solicit
Your gracious self to take on you the charge
And kingly government of this your land ;
Not as protector, steward, substitute,
Or lowly factor for another's gain ;
But as successively from blood to blood,
Your right of birth, your empery, your own.
For this, consorted with the citizens,
Your very worshipful and loving friends,
And by their vehement instigation,
In this just suit come I to move your grace.

Glou. I know not whether to depart in silence,
Or bitterly to speak in your reproof,
Best fitteth my degree or your condition :
If not to answer, you might haply think
Tongue-tied ambition, not replying, yielded
To bear the golden yoke of sovereignty,
Which fondly you would here impose on me ;
If to reprove you for this suit of yours,
So season'd with your faithful love to me,
Then, on the other side, I check'd my friends.
Therefore, to speak, and to avoid the first,
And then, in speaking, not to incur the last,

Definitively thus I answer you.
Your love deserves my thanks; but my desert
Unmeritable shuns your high request.
First, if all obstacles were cut away,
And that my path were even to the crown,
As my ripe revenue and due by birth;
Yet so much is my poverty of spirit,
So mighty and so many my defects,
As I had rather hide me from my greatness,
Being a bark to brook no mighty sea,
Than in my greatness covet to be hid,
And in the vapour of my glory smother'd.
But, God be thanked, there's no need of me,
And much I need to help you, if need were;
The royal tree hath left us royal fruit,
Which, mellow'd by the stealing hours of time,
Will well become the seat of majesty,
And make, no doubt, us happy by his reign.
On him I lay what you would lay on me,
The right and fortune of his happy stars;
Which God defend that I should wring from him!

Buck. My lord, this argues conscience in your grace;
But the respects thereof are nice and trivial,
All circumstances well considered.
You say that Edward is your brother's son:
So say we too, but not by Edward's wife;
For first he was contract to Lady Lucy—
Your mother lives a witness to that vow—
And afterwards by substitute betroth'd
To Bona, sister to the King of France.
These both put by, a poor petitioner,
A care-crazed mother of a many children,
A beauty-waning and distressed widow,
Even in the afternoon of her best days,
Made prize and purchase of his lustful eye,
Seduced the pitch and height of all his thoughts

To base declension and loathed bigamy :
By her, in his unlawful bed, he got
This Edward, whom our manners term the prince.
More bitterly could I expostulate,
Save that, for reverence to some alive,
I give a sparing limit to my tongue.
Then, good my lord, take to your royal self
This proffer'd benefit of dignity ;
If not to bless us and the land withal,
Yet to draw forth your noble ancestry
From the corruption of abusing times,
Unto a lineal true-derived course.

May. Do, good my lord, your citizens entreat you.

Buck. Refuse not, mighty lord, this proffer'd love.

Cate. O, make them joyful, grant their lawful suit !

Glou. Alas, why would you heap these cares on me ?
I am unfit for state and majesty :
I do beseech you, take it not amiss ;
I cannot nor I will not yield to you.

Buck. If you refuse it,—as, in love and zeal,
Loath to depose the child, your brother's son ;
As well we know your tenderness of heart
And gentle, kind, effeminate remorse,
Which we have noted in you to your kin,
And egally indeed to all estates,—
Yet whether you accept our suit or no,
Your brother's son shall never reign our king ;
But we will plant some other in the throne,
To the disgrace and downfall of your house :
And in this resolution here we leave you.—
Come, citizens : 'zounds ! I 'll entreat no more.

Glou. O, do not swear, my lord of Buckingham.

[*Exit Buckingham with the Citizens.*

Cate. Call them again, my lord, and accept their suit.

Another. Do, good my lord, lest all the land do rue it.

Glou. Would you enforce me to a world of care ?

Well, call them again. I am not made of stones,
But penetrable to your kind entreats,
Albeit against my conscience and my soul.

Re-enter BUCKINGHAM *and the rest.*

Cousin of Buckingham, and you sage, grave men,
Since you will buckle fortune on my back,
To bear her burthen, whether I will or no,
I must have patience to endure the load:
But if black scandal or foul-faced reproach
Attend the sequel of your imposition,
Your mere enforcement shall acquittance me
From all the impure blots and stains thereof;
For God he knows, and you may partly see,
How far I am from the desire thereof.

May. God bless your grace! we see it, and will say it.

Glou. In saying so, you shall but say the truth.

Buck. Then I salute you with this kingly title:
Long live Richard, England's royal king!

May. and Cit. Amen.

Buck. To-morrow will it please you to be crown'd?

Glou. Even when you please, since you will have it so.

Buck. To-morrow, then, we will attend your grace:
And so most joyfully we take our leave.

Glou. Come, let us to our holy task again.
Farewell, good cousin; farewell, gentle friends. [*Exeunt.*

ACT IV.

SCENE I. *Before the Tower.*

Enter, on one side, QUEEN ELIZABETH, DUCHESS OF YORK, *and* MARQUESS OF DORSET; *on the other,* ANNE, DUCHESS OF GLOUCESTER, *leading* LADY MARGARET PLANTAGENET, CLARENCE'S *young Daughter.*

Duch. Who meets us here? my niece Plantagenet
Led in the hand of her kind aunt of Gloucester?

Now, for my life, she 's wandering to the Tower,
On pure heart's love to greet the tender princes.
Daughter, well met.

Anne. God give your graces both
A happy and a joyful time of day!

Q. Eliz. As much to you, good sister! Whither away?

Anne. No farther than the Tower; and, as I guess,
Upon the like devotion as yourselves,
To gratulate the gentle princes there.

Q. Eliz. Kind sister, thanks: we 'll enter all together.

Enter BRAKENBURY.

And, in good time, here the lieutenant comes.
Master lieutenant, pray you, by your leave,
How doth the prince, and my young son of York?

Brak. Right well, dear madam. By your patience,
I may not suffer you to visit them;
The king hath straitly charged the contrary.

Q. Eliz. The king! why, who 's that?

Brak. I cry you mercy: I mean the lord protector.

Q. Eliz. The Lord protect him from that kingly title!
Hath he set bounds betwixt their love and me?
I am their mother; who should keep me from them?

Duch. I am their father's mother; I will see them.

Anne. Their aunt I am in law, in love their mother:
Then bring me to their sights; I 'll bear thy blame
And take thy office from thee, on my peril.

Brak. No, madam, no; I may not leave it so:
I am bound by oath, and therefore pardon me. [*Exit.*

Enter LORD STANLEY.

Stan. Let me but meet you, ladies, one hour hence,
And I 'll salute your grace of York as mother,
And reverend looker on, of two fair queens.
[*To Anne*] Come, madam, you must straight to Westminster,
There to be crowned Richard's royal queen.

Q. Eliz. O, cut my lace in sunder, that my pent heart

May have some scope to beat, or else I swoon
With this dead-killing news!
Anne. Despiteful tidings! O unpleasing news!
Dor. Be of good cheer: mother, how fares your grace?
Q. Eliz. O Dorset, speak not to me, get thee hence!
Death and destruction dog thee at the heels;
Thy mother's name is ominous to children.
If thou wilt outstrip death, go cross the seas,
And live with Richmond, from the reach of hell:
Go, hie thee, hie thee from this slaughter-house,
Lest thou increase the number of the dead;
And make me die the thrall of Margaret's curse,
Nor mother, wife, nor England's counted queen.
Stan. Full of wise care is this your counsel, madam.
Take all the swift advantage of the hours;
You shall have letters from me to my son
To meet you on the way, and welcome you.
Be not ta'en tardy by unwise delay.
Duch. O ill-dispersing wind of misery!
O my accursed womb, the bed of death!
A cockatrice hast thou hatch'd to the world,
Whose unavoided eye is murderous.
Stan. Come, madam, come; I in all haste was sent.
Anne. And I in all unwillingness will go.
I would to God that the inclusive verge
Of golden metal that must round my brow
Were red-hot steel, to sear me to the brain!
Anointed let me be with deadly venom,
And die, ere men can say, God save the queen!
Q. Eliz. Go, go, poor soul, I envy not thy glory;
To feed my humour, wish thyself no harm.
Anne. No! why? When he that is my husband now
Came to me, as I follow'd Henry's corse,
When scarce the blood was well wash'd from his hands
Which issued from my other angel husband
And that dead saint which then I weeping follow'd;

O, when, I say, I look'd on Richard's face,
This was my wish: 'Be thou,' quoth I, 'accursed,
For making me, so young, so old a widow!
And, when thou wed'st, let sorrow haunt thy bed;
And be thy wife—if any be so mad—
As miserable by the life of thee
As thou hast made me by my dear lord's death!'
Lo, ere I can repeat this curse again,
Even in so short a space, my woman's heart
Grossly grew captive to his honey words
And proved the subject of my own soul's curse,
Which ever since hath kept my eyes from rest;
For never yet one hour in his bed
Have I enjoy'd the golden dew of sleep,
But have been waked by his timorous dreams.
Besides, he hates me for my father Warwick;
And will, no doubt, shortly be rid of me.

Q. Eliz. Poor heart, adieu! I pity thy complaining.

Anne. No more than from my soul I mourn for yours.

Q. Eliz. Farewell, thou woful welcomer of glory!

Anne. Adieu, poor soul, that takest thy leave of it!

Duch. [*To Dorset*] Go thou to Richmond, and good fortune guide thee!

[*To Anne*] Go thou to Richard, and good angels guard thee!

[*To Queen Eliz.*] Go thou to sanctuary, and good thoughts possess thee!

I to my grave, where peace and rest lie with me!
Eighty odd years of sorrow have I seen,
And each hour's joy wreck'd with a week of teen.

Q. Eliz. Stay, yet look back with me unto the Tower.
Pity, you ancient stones, those tender babes
Whom envy hath immured within your walls!
Rough cradle for such little pretty ones!
Rude ragged nurse, old sullen playfellow
For tender princes, use my babies well!
So foolish sorrow bids your stones farewell. [*Exeunt.*

SCENE II. *London. The palace.*

Sennet. *Enter* RICHARD, *in pomp, crowned;* BUCKINGHAM, CATESBY, *a* Page, *and others.*

K. Rich. Stand all apart. Cousin of Buckingham!

Buck. My gracious sovereign?

K. Rich. Give me thy hand. [*Here he ascendeth his throne.*] Thus high, by thy advice
And thy assistance, is King Richard seated:
But shall we wear these honours for a day?
Or shall they last, and we rejoice in them?

Buck. Still live they and for ever may they last!

K. Rich. O Buckingham, now do I play the touch,
To try if thou be current gold indeed:
Young Edward lives: think now what I would say.

Buck. Say on, my loving lord.

K. Rich. Why, Buckingham, I say, I would be king.

Buck. Why, so you are, my thrice renowned liege.

K. Rich. Ha! am I king? 'tis so: but Edward lives.

Buck. True, noble prince.

K. Rich. O bitter consequence,
That Edward still should live! 'True, noble prince!'
Cousin, thou wert not wont to be so dull:
Shall I be plain? I wish the bastards dead;
And I would have it suddenly perform'd.
What sayest thou? speak suddenly; be brief.

Buck. Your grace may do your pleasure.

K. Rich. Tut, tut, thou art all ice, thy kindness freezeth:
Say, have I thy consent that they shall die?

Buck. Give me some breath, some little pause, my lord,
Before I positively speak herein:
I will resolve your grace immediately. [*Exit.*

Cate. [*Aside to a stander by*] The king is angry: see, he bites the lip.

K. Rich. I will converse with iron-witted fools
And unrespective boys: none are for me
That look into me with considerate eyes:

High-reaching Buckingham grows circumspect.
Boy!

Page. My lord?

K. Rich. Know'st thou not any whom corrupting gold
Would tempt unto a close exploit of death?

Page. My lord, I know a discontented gentleman,
Whose humble means match not his haughty mind:
Gold were as good as twenty orators,
And will, no doubt, tempt him to any thing.

K. Rich. What is his name?

Page. His name, my lord, is Tyrrel.

K. Rich. I partly know the man: go, call him hither.

[*Exit Page.*

The deep-revolving witty Buckingham
No more shall be the neighbour to my counsel:
Hath he so long held out with me untired,
And stops he now for breath?

Enter STANLEY.

How now! what news with you?

Stan. My lord, I hear the Marquis Dorset's fled
To Richmond, in those parts beyond the sea
Where he abides. [*Stands apart.*

K. Rich. Catesby!

Cate. My lord?

K. Rich. Rumour it abroad
That Anne, my wife, is sick and like to die:
I will take order for her keeping close.
Inquire me out some mean-born gentleman,
Whom I will marry straight to Clarence' daughter:
The boy is foolish, and I fear not him.
Look, how thou dream'st! I say again, give out
That Anne, my wife, is sick and like to die:
About it; for it stands me much upon,
To stop all hopes whose growth may damage me.

[*Exit Catesby.*

I must be married to my brother's daughter,
Or else my kingdom stands on brittle glass.
Murder her brothers, and then marry her!
Uncertain way of gain! But I am in
So far in blood that sin will pluck on sin:
Tear-falling pity dwells not in this eye.

Re-enter Page, *with* TYRREL.

Is thy name Tyrrel?

Tyr. James Tyrrel, and your most obedient subject.

K. Rich. Art thou, indeed?

Tyr. Prove me, my gracious sovereign.

K. Rich. Darest thou resolve to kill a friend of mine? 70

Tyr. Ay, my lord;
But I had rather kill two enemies.

K. Rich. Why, there thou hast it: two deep enemies,
Foes to my rest and my sweet sleep's disturbers
Are they that I would have thee deal upon:
Tyrrel, I mean those bastards in the Tower.

Tyr. Let me have open means to come to them,
And soon I'll rid you from the fear of them.

K. Rich. Thou sing'st sweet music. Hark, come hither, Tyrrel:
Go, by this token: rise, and lend thine ear: [*Whispers.* 80
There is no more but so: say it is done,
And I will love thee, and prefer thee too.

Tyr. 'Tis done, my gracious lord.

K. Rich. Shall we hear from thee, Tyrrel, ere we sleep?

Tyr. Ye shall, my lord. [*Exit.*

Re-enter BUCKINGHAM.

Buck. My lord, I have consider'd in my mind
The late demand that you did sound me in.

K. Rich. Well, let that pass. Dorset is fled to Richmond.

Buck. I hear that news, my lord.

K. Rich. Stanley, he is your wife's son: well, look to it. 90

Buck. My lord, I claim your gift, my due by promise,
For which your honour and your faith is pawn'd;
The earldom of Hereford and the moveables
The which you promised I should possess.
K. Rich. Stanley, look to your wife: if she convey
Letters to Richmond, you shall answer it.
Buck. What says your highness to my just demand?
K. Rich. As I remember, Henry the Sixth
Did prophesy that Richmond should be king,
When Richmond was a little peevish boy.
A king, perhaps, perhaps,—
Buck. My lord!
K. Rich. How chance the prophet could not at that time
Have told me, I being by, that I should kill him?
Buck. My lord, your promise for the earldom,—
K. Rich. Richmond! when last I was at Exeter,
The mayor in courtesy show'd me the castle,
And called it Rougemont: at which name I started,
Because a bard of Ireland told me once,
I should not live long after I saw Richmond.
Buck. My lord!
K. Rich. Ay, what's o'clock?
Buck. I am thus bold to put your grace in mind
Of what you promised me.
K. Rich. Well, but what's o'clock?
Buck. Upon the stroke of ten.
K. Rich. Well, let it strike.
Buck. Why let it strike?
K. Rich. Because that, like a Jack, thou keep'st the stroke
Betwixt thy begging and my meditation.
I am not in the giving vein to-day.
Buck. Why, then resolve me whether you will or no.
K. Rich. Tut, tut,
Thou troublest me; I am not in the vein.
[*Exeunt all but Buckingham.*
Buck. Is it even so? rewards he my true service

With such deep contempt? made I him king for this?
O, let me think on Hastings, and be gone
To Brecknock, while my fearful head is on! [*Exit.*

SCENE III. *The same.*

Enter TYRREL.

Tyr. The tyrannous and bloody deed is done,
The most arch act of piteous massacre
That ever yet this land was guilty of.
Dighton and Forrest, whom I did suborn
To do this ruthless piece of butchery,
Although they were flesh'd villains, bloody dogs,
Melting with tenderness and kind compassion
Wept like two children in their deaths' sad stories.
'Lo, thus,' quoth Dighton, 'lay those tender babes:'
'Thus, thus,' quoth Forrest, 'girdling one another
Within their innocent alabaster arms:
Their lips were four red roses on a stalk,
Which in their summer beauty kiss'd each other.
A book of prayers on their pillow lay;
Which once,' quoth Forrest, 'almost changed my mind;
But O! the devil'—there the villain stopp'd;
Whilst Dighton thus told on: 'We smothered
The most replenished sweet work of nature,
That from the prime creation e'er she framed.'
Thus both are gone with conscience and remorse;
They could not speak; and so I left them both,
To bring this tidings to the bloody king.
And here he comes.

Enter KING RICHARD.

All hail, my sovereign liege!

K. Rich. Kind Tyrrel, am I happy in thy news?

Tyr. If to have done the thing you gave in charge
Beget your happiness, be happy then,
For it is done, my lord.

K. Rich. But didst thou see them dead?
Tyr. I did, my lord.
K. Rich. And buried, gentle Tyrrel?
Tyr. The chaplain of the Tower hath buried them;
But how or in what place I do not know.
K. Rich. Come to me, Tyrrel, soon at after supper,
And thou shalt tell the process of their death.
Meantime, but think how I may do thee good,
And be inheritor of thy desire.
Farewell till soon. [*Exit Tyrrel.*
The son of Clarence have I pent up close;
His daughter meanly have I match'd in marriage;
The sons of Edward sleep in Abraham's bosom,
And Anne my wife hath bid the world good night.
Now, for I know the Breton Richmond aims
At young Elizabeth, my brother's daughter,
And, by that knot, looks proudly o'er the crown,
To her I go, a jolly thriving wooer.

Enter CATESBY.

Cate. My lord!
K. Rich. Good news or bad, that thou comest in so bluntly?
Cate. Bad news, my lord: Ely is fled to Richmond;
And Buckingham, back'd with the hardy Welshmen,
Is in the field, and still his power increaseth.
K. Rich. Ely with Richmond troubles me more near
Than Buckingham and his rash-levied army.
Come, I have heard that fearful commenting
Is leaden servitor to dull delay;
Delay leads impotent and snail-paced beggary:
Then fiery expedition be my wing,
Jove's Mercury, and herald for a king!
Come, muster men: my counsel is my shield;
We must be brief when traitors brave the field. [*Exeunt.*

SCENE IV. *Before the palace.*

Enter QUEEN MARGARET.

Q. Mar. So, now prosperity begins to mellow
And drop into the rotten mouth of death.
Here in these confines slily have I lurk'd,
To watch the waning of mine adversaries.
A dire induction am I witness to,
And will to France, hoping the consequence
Will prove as bitter, black, and tragical.
Withdraw thee, wretched Margaret: who comes here?

Enter QUEEN ELIZABETH *and the* DUCHESS OF YORK.

Q. Eliz. Ah, my young princes! ah, my tender babes!
My unblown flowers, new-appearing sweets!
If yet your gentle souls fly in the air
And be not fix'd in doom perpetual,
Hover about me with your airy wings
And hear your mother's lamentation!

Q. Mar. Hover about her; say, that right for right
Hath dimm'd your infant morn to aged night.

Duch. So many miseries have crazed my voice,
That my woe-wearied tongue is mute and dumb,
Edward Plantagenet, why art thou dead?

Q. Mar. Plantagenet doth quit Plantagenet.
Edward for Edward pays a dying debt.

Q. Eliz. Wilt thou, O God, fly from such gentle lambs,
And throw them in the entrails of the wolf?
When didst thou sleep when such a deed was done?

Q. Mar. When holy Harry died, and my sweet son.

Duch. Blind sight, dead life, poor mortal living ghost,
Woe's scene, world's shame, grave's due by life usurp'd,
Brief abstract and record of tedious days,
Rest thy unrest on England's lawful earth, [*Sitting down.*
Unlawfully made drunk with innocents' blood!

Q. Eliz. O, that thou wouldst as well afford a grave

As thou canst yield a melancholy seat!
Then would I hide my bones, not rest them here.
O, who hath any cause to mourn but I? [*Sitting down by her.*
Q. Mar. If ancient sorrow be most reverend,
Give mine the benefit of seniory,
And let my woes frown on the upper hand.
If sorrow can admit society, [*Sitting down with them.*
Tell o'er your woes again by viewing mine:
I had an Edward, till a Richard kill'd him;
I had a Harry, till a Richard kill'd him:
Thou hadst an Edward, till a Richard kill'd him;
Thou hadst a Richard, till a Richard kill'd him.
Duch. I had a Richard too, and thou didst kill him;
I had a Rutland too, thou holp'st to kill him.
Q. Mar. Thou hadst a Clarence too, and Richard kill'd him.
From forth the kennel of thy womb hath crept
A hell-hound that doth hunt us all to death:
That dog, that had his teeth before his eyes,
To worry lambs and lap their gentle blood,
That foul defacer of God's handiwork,
That excellent grand tyrant of the earth,
That reigns in galled eyes of weeping souls,
Thy womb let loose, to chase us to our graves.
O upright, just, and true-disposing God,
How do I thank thee, that this carnal cur
Preys on the issue of his mother's body,
And makes her pew-fellow with others' moan!
Duch. O Harry's wife, triumph not in my woes!
God witness with me, I have wept for thine.
Q. Mar. Bear with me; I am hungry for revenge,
And now I cloy me with beholding it.
Thy Edward he is dead, that stabb'd my Edward;
Thy other Edward dead, to quit my Edward;
Young York he is but boot, because both they
Match not the high perfection of my loss:
Thy Clarence he is dead that kill'd my Edward;

And the beholders of this tragic play,
The adulterate Hastings, Rivers, Vaughan, Grey,
Untimely smother'd in their dusky graves.
Richard yet lives, hell's black intelligencer,
Only reserved their factor, to buy souls
And send them thither: but at hand, at hand,
Ensues his piteous and unpitied end:
Earth gapes, hell burns, fiends roar, saints pray,
To have him suddenly convey'd away.
Cancel his bond of life, dear God, I pray,
That I may live to say, The dog is dead!

Q. Eliz. O, thou didst prophesy the time would come
That I should wish for thee to help me curse
That bottled spider, that foul bunch-back'd toad!

Q. Mar. I call'd thee then vain flourish of my fortune;
I call'd thee then poor shadow, painted queen;
The presentation of but what I was;
The flattering index of a direful pageant;
One heaved a-high, to be hurl'd down below;
A mother only mock'd with two sweet babes;
A dream of what thou wert, a breath, a bubble,
A sign of dignity, a garish flag,
To be the aim of every dangerous shot;
A queen in jest, only to fill the scene.
Where is thy husband now? where be thy brothers?
Where are thy children? wherein dost thou joy?
Who sues to thee and cries 'God save the queen'?
Where be the bending peers that flatter'd thee?
Where be the thronging troops that follow'd thee?
Decline all this, and see what now thou art:
For happy wife, a most distressed widow;
For joyful mother, one that wails the name;
For queen, a very caitiff crown'd with care;
For one being sued to, one that humbly sues;
For one that scorn'd at me, now scorn'd of me;
For one being fear'd of all, now fearing one;

For one commanding all, obey'd of none.
Thus hath the course of justice wheel'd about,
And left thee but a very prey to time;
Having no more but thought of what thou wert,
To torture thee the more, being what thou art.
Thou didst usurp my place, and dost thou not
Usurp the just proportion of my sorrow? 110
Now thy proud neck bears half my burthen'd yoke;
From which even here I slip my weary neck,
And leave the burthen of it all on thee.
Farewell, York's wife, and queen of sad mischance:
These English woes will make me smile in France.

Q. Eliz. O thou well skill'd in curses, stay awhile,
And teach me how to curse mine enemies!

Q. Mar. Forbear to sleep the nights, and fast the days;
Compare dead happiness with living woe;
Think that thy babes were fairer than they were, 120
And he that slew them fouler than he is:
Bettering thy loss makes the bad causer worse:
Revolving this will teach thee how to curse.

Q. Eliz. My words are dull; O, quicken them with thine!

Q. Mar. Thy woes will make them sharp, and pierce like mine. [*Exit.*

Duch. Why should calamity be full of words?

Q. Eliz. Windy attorneys to their client woes,
Airy succeeders of intestate joys,
Poor breathing orators of miseries!
Let them have scope: though what they do impart 130
Help not at all, yet do they ease the heart.

Duch. If so, then be not tongue-tied: go with me,
And in the breath of bitter words let 's smother
My damned son, which thy two sweet sons smother'd.
I hear his drum: be copious in exclaims.

Enter KING RICHARD, *marching, with drums and trumpets.*

K. Rich. Who intercepts my expedition?
Duch. O, she that might have intercepted thee,
By strangling thee in her accursed womb,
From all the slaughters, wretch, that thou hast done!
Q. Eliz. Hidest thou that forehead with a golden crown,
Where should be graven, if that right were right,
The slaughter of the prince that owed that crown,
And the dire death of my two sons and brothers?
Tell me, thou villain slave, where are my children?
Duch. Thou toad, thou toad, where is thy brother Clarence?
And little Ned Plantagenet, his son?
Q. Eliz. Where is kind Hastings, Rivers, Vaughan, Grey?
K. Rich. A flourish, trumpets! strike alarum, drums!
Let not the heavens hear these tell-tale women
Rail on the Lord's anointed: strike, I say!
[*Flourish. Alarums.*
Either be patient, and entreat me fair,
Or with the clamorous report of war
Thus will I drown your exclamations.
Duch. Art thou my son?
K. Rich. Ay, I thank God, my father, and yourself.
Duch. Then patiently hear my impatience.
K. Rich. Madam, I have a touch of your condition,
Which cannot brook the accent of reproof.
Duch. O, let me speak!
K. Rich. Do then; but I 'll not hear.
Duch. I will be mild and gentle in my speech.
K. Rich. And brief, good mother; for I am in haste.
Duch. Art thou so hasty? I have stay'd for thee,
God knows, in anguish, pain and agony.
K. Rich. And came I not at last to comfort you?
Duch. No, by the holy rood, thou know'st it well,
Thou camest on earth to make the earth my hell.
A grievous burthen was thy birth to me;

Tetchy and wayward was thy infancy ;
Thy school-days frightful, desperate, wild, and furious,
Thy prime of manhood daring, bold, and venturous,
Thy age confirm'd, proud, subtle, bloody, treacherous,
More mild, but yet more harmful, kind in hatred :
What comfortable hour canst thou name,
That ever graced me in thy company ?

K. Rich. Faith, none, but Humphrey Hour, that call'd your grace
To breakfast once forth of my company.
If I be so disgracious in your sight,
Let me march on, and not offend your grace.
Strike up the drum.

Duch. I prithee, hear me speak.

K. Rich. You speak too bitterly.

Duch. Hear me a word ;
For I shall never speak to thee again.

K. Rich. So.

Duch. Either thou wilt die, by God's just ordinance,
Ere from this war thou turn a conqueror,
Or I with grief and extreme age shall perish
And never look upon thy face again.
Therefore take with thee my most heavy curse ;
Which, in the day of battle, tire thee more
Than all the complete armour that thou wear'st !
My prayers on the adverse party fight ;
And there the little souls of Edward's children
Whisper the spirits of thine enemies
And promise them success and victory.
Bloody thou art, bloody will be thy end ;
Shame serves thy life and doth thy death attend. [*Exit.*

Q. Eliz. Though far more cause, yet much less spirit to curse
Abides in me ; I say amen to all.

K. Rich. Stay, madam ; I must speak a word with you.

Q. Eliz. I have no moe sons of the royal blood

For thee to murder : for my daughters, Richard,
They shall be praying nuns, not weeping queens ;
And therefore level not to hit their lives.
K. Rich. You have a daughter call'd Elizabeth,
Virtuous and fair, royal and gracious.
Q. Eliz. And must she die for this ? O, let her live,
And I 'll corrupt her manners, stain her beauty ;
Slander myself as false to Edward's bed ;
Throw over her the veil of infamy :
So she may live unscarr'd of bleeding slaughter,
I will confess she was not Edward's daughter.
K. Rich. Wrong not her birth, she is of royal blood.
Q. Eliz. To save her life, I 'll say she is not so.
K. Rich. Her life is only safest in her birth.
Q. Eliz. And only in that safety died her brothers.
K. Rich. Lo, at their births good stars were opposite.
Q. Eliz. No, to their lives bad friends were contrary.
K. Rich. All unavoided is the doom of destiny.
Q. Eliz. True, when avoided grace makes destiny :
My babes were destined to a fairer death,
If grace had bless'd thee with a fairer life.
K. Rich. You speak as if that I had slain my cousins.
Q. Eliz. Cousins, indeed ; and by their uncle cozen'd
Of comfort, kingdom, kindred, freedom, life.
Whose hand soever lanced their tender hearts,
Thy head, all indirectly, gave direction :
No doubt the murderous knife was dull and blunt
Till it was whetted on thy stone-hard heart,
To revel in the entrails of my lambs.
But that still use of grief makes wild grief tame,
My tongue should to thy ears not name my boys
Till that my nails were anchor'd in thine eyes ;
And I, in such a desperate bay of death,
Like a poor bark, of sails and tackling reft,
Rush all to pieces on thy rocky bosom.
K. Rich. Madam, so thrive I in my enterprise

And dangerous success of bloody wars,
As I intend more good to you and yours
Than ever you or yours were by me wrong'd!
Q. Eliz. What good is cover'd with the face of heaven,
To be discover'd, that can do me good?
K. Rich. The advancement of your children, gentle lady.
Q. Eliz. Up to some scaffold, there to lose their heads?
K. Rich. No, to the dignity and height of honour,
The high imperial type of this earth's glory.
Q. Eliz. Flatter my sorrows with report of it;
Tell me what state, what dignity, what honour,
Canst thou demise to any child of mine?
K. Rich. Even all I have; yea, and myself and all,
Will I withal endow a child of thine;
So in the Lethe of thy angry soul
Thou drown the sad remembrance of those wrongs
Which thou supposest I have done to thee.
Q. Eliz. Be brief, lest that the process of thy kindness
Last longer telling than thy kindness' date.
K. Rich. Then know, that from my soul I love thy daughter.
Q. Eliz. My daughter's mother thinks it with her soul.
K. Rich. What do you think?
Q. Eliz. That thou dost love my daughter from thy soul:
So from thy soul's love didst thou love her brothers;
And from my heart's love I do thank thee for it.
K. Rich. Be not so hasty to confound my meaning:
I mean, that with my soul I love thy daughter,
And mean to make her queen of England.
Q. Eliz. Say then, who dost thou mean shall be her king?
K. Rich. Even he that makes her queen: who should be else?
Q. Eliz. What, thou?
K. Rich. I, even I: what think you of it, madam?
Q. Eliz. How canst thou woo her?
K. Rich. That would I learn of you,
As one that are best acquainted with her humour.

Q. Eliz. And wilt thou learn of me?
K. Rich. Madam, with all my heart.
Q. Eliz. Send to her, by the man that slew her brothers,
A pair of bleeding hearts; thereon engrave
Edward and York; then haply she will weep:
Therefore present to her,—as sometime Margaret
Did to thy father, steep'd in Rutland's blood,—
A handkerchief; which, say to her, did drain
The purple sap from her sweet brother's body,
And bid her dry her weeping eyes therewith.
If this inducement force her not to love,
Send her a story of thy noble acts;
Tell her thou madest away her uncle Clarence,
Her uncle Rivers; yea, and, for her sake,
Madest quick conveyance with her good aunt Anne.
K. Rich. Come, come, you mock me; this is not the way
To win your daughter.
Q. Eliz. There is no other way;
Unless thou couldst put on some other shape,
And not be Richard that hath done all this.
K. Rich. Say that I did all this for love of her.
Q. Eliz. Nay, then indeed she cannot choose but hate thee,
Having bought love with such a bloody spoil.
K. Rich. Look, what is done cannot be now amended:
Men shall deal unadvisedly sometimes,
Which after hours give leisure to repent.
If I did take the kingdom from your sons,
To make amends, I 'll give it to your daughter.
If I have kill'd the issue of your womb,
To quicken your increase, I will beget
Mine issue of your blood upon your daughter:
A grandam's name is little less in love
Than is the doting title of a mother;
They are as children but one step below,
Even of your mettle, of your very blood;
Of all one pain, save for a night of groans

Endured of her, for whom you bid like sorrow.
Your children were vexation to your youth,
But mine shall be a comfort to your age.
The loss you have is but a son being king,
And by that loss your daughter is made queen.
I cannot make you what amends I would,
Therefore accept such kindness as I can.
Dorset your son, that with a fearful soul
Leads discontented steps in foreign soil,
This fair alliance quickly shall call home
To high promotions and great dignity:
The king, that calls your beauteous daughter wife,
Familiarly shall call thy Dorset brother;
Again shall you be mother to a king,
And all the ruins of distressful times
Repair'd with double riches of content.
What! we have many goodly days to see:
The liquid drops of tears that you have shed
Shall come again, transform'd to orient pearl,
Advantaging their loan with interest
Of ten times double gain of happiness.
Go, then, my mother, to thy daughter go;
Make bold her bashful years with your experience;
Prepare her ears to hear a wooer's tale;
Put in her tender heart the aspiring flame
Of golden sovereignty; acquaint the princess
With the sweet silent hours of marriage joys:
And when this arm of mine hath chastised
The petty rebel, dull-brain'd Buckingham,
Bound with triumphant garlands will I come
And lead thy daughter to a conqueror's bed;
To whom I will retail my conquest won,
And she shall be sole victress, Cæsar's Cæsar.

Q. Eliz. What were I best to say? her father's brother
Would be her lord? or shall I say, her uncle?
Or, he that slew her brothers and her uncles?

Under what title shall I woo for thee,
That God, the law, my honour and her love,
Can make seem pleasing to her tender years?
K. Rich. Infer fair England's peace by this alliance.
Q. Eliz. Which she shall purchase with still lasting war.
K. Rich. Say, that the king, which may command, entreats.
Q. Eliz. That at her hands which the king's King forbids.
K. Rich. Say, she shall be a high and mighty queen.
Q. Eliz. To wail the title, as her mother doth.
K. Rich. Say, I will love her everlastingly.
Q. Eliz. But how long shall that title 'ever' last?
K. Rich. Sweetly in force unto her fair life's end.
Q. Eliz. But how long fairly shall her sweet life last?
K. Rich. So long as heaven and nature lengthens it.
Q. Eliz. So long as hell and Richard likes of it.
K. Rich. Say I, her sovereign, am her subject love.
Q. Eliz. But she, your subject, loathes such sovereignty.
K. Rich. Be eloquent in my behalf to her.
Q. Eliz. An honest tale speeds best being plainly told.
K. Rich. Then in plain terms tell her my loving tale.
Q. Eliz. Plain and not honest is too harsh a style.
K. Rich. Your reasons are too shallow and too quick.
Q. Eliz. O no, my reasons are too deep and dead;
Too deep and dead, poor infants, in their grave.
K. Rich. Harp not on that string, madam; that is past.
Q. Eliz. Harp on it still shall I till heart-strings break.
K. Rich. Now, by my George, my garter, and my crown,—
Q. Eliz. Profaned, dishonour'd, and the third usurp'd.
K. Rich. I swear—
Q. Eliz. By nothing; for this is no oath:
The George, profaned, hath lost his holy honour;
The garter, blemish'd, pawn'd his knightly virtue;
The crown, usurp'd, disgraced his kingly glory.
If something thou wilt swear to be believed,
Swear then by something that thou hast not wrong'd.
K. Rich. Now, by the world—

Q. Eliz. 'Tis full of thy foul wrongs.
K. Rich. My father's death—
Q. Eliz. Thy life hath that dishonour'd.
K. Rich. Then, by myself—
Q. Eliz. Thyself thyself misusest.
K. Rich. Why then, by God—
Q. Eliz. God's wrong is most of all.
If thou hadst fear'd to break an oath by Him,
The unity the king thy brother made
Had not been broken, nor my brother slain :
If thou hadst fear'd to break an oath by Him,
The imperial metal, circling now thy brow,
Had graced the tender temples of my child,
And both the princes had been breathing here,
Which now, two tender playfellows for dust,
Thy broken faith hath made a prey for worms.
What canst thou swear by now?
K. Rich. The time to come.
Q. Eliz. That thou hast wronged in the time o'erpast;
For I myself have many tears to wash
Hereafter time, for time past wrong'd by thee.
The children live, whose parents thou hast slaughter'd,
Ungovern'd youth, to wail it in their age;
The parents live, whose children thou hast butcher'd,
Old wither'd plants, to wail it with their age.
Swear not by time to come; for that thou hast
Misused ere used, by time misused o'erpast.
K. Rich. As I intend to prosper and repent,
So thrive I in my dangerous attempt
Of hostile arms! myself myself confound!
Heaven and fortune bar me happy hours!
Day, yield me not thy light; nor, night, thy rest!
Be opposite all planets of good luck
To my proceedings, if, with pure heart's love,
Immaculate devotion, holy thoughts,
I tender not thy beauteous princely daughter!

In her consists my happiness and thine ;
Without her, follows to this land and me,
To thee, herself, and many a Christian soul,
Death, desolation, ruin and decay :
It cannot be avoided but by this ;
It will not be avoided but by this.
Therefore, good mother,—I must call you so—
Be the attorney of my love to her :
Plead what I will be, not what I have been ;
Not my deserts, but what I will deserve :
Urge the necessity and state of times,
And be not peevish-fond in great designs.

Q. Eliz. Shall I be tempted of the devil thus ?

K. Rich. Ay, if the devil tempt thee to do good.

Q. Eliz. Shall I forget myself to be myself ?

K. Rich. Ay, if yourself's remembrance wrong yourself.

Q. Eliz. But thou didst kill my children.

K. Rich. But in your daughter's womb I bury them :
Where in that nest of spicery they shall breed
Selves of themselves, to your recomforture.

Q. Eliz. Shall I go win my daughter to thy will ?

K. Rich. And be a happy mother by the deed.

Q. Eliz. I go. Write to me very shortly,
And you shall understand from me her mind.

K. Rich. Bear her my true love's kiss ; and so, farewell.

[*Exit Queen Elizabeth.*

Relenting fool, and shallow, changing woman !

Enter RATCLIFF ; CATESBY *following.*

How now ! what news ?

Rat. My gracious sovereign, on the western coast
Rideth a puissant navy ; to the shore
Throng many doubtful hollow-hearted friends,
Unarm'd, and unresolved to beat them back :
'Tis thought that Richmond is their admiral ;

And there they hull, expecting but the aid
Of Buckingham to welcome them ashore.
K. Rich. Some light-foot friend post to the Duke of Norfolk:
Ratcliff, thyself, or Catesby; where is he?
Cate. Here, my lord.
K. Rich. Fly to the duke: [*To Ratcliff*] Post thou to Salisbury:
When thou comest thither,—[*To Catesby*] Dull, unmindful villain,
Why stand'st thou still, and go'st not to the duke?
Cate. First, mighty sovereign, let me know your mind,
What from your grace I shall deliver to him.
K. Rich. O, true, good Catesby: bid him levy straight
The greatest strength and power he can make,
And meet me presently at Salisbury.
Cate. I go. [*Exit.*
Rat. What is 't your highness' pleasure I shall do
At Salisbury?
K. Rich. Why, what wouldst thou do there before I go?
Rat. Your highness told me I should post before.
K. Rich. My mind is changed, sir, my mind is changed.

Enter LORD STANLEY.

How now, what news with you?
Stan. None good, my lord, to please you with the hearing;
Nor none so bad, but it may well be told.
K. Rich. Hoyday, a riddle! neither good nor bad!
Why dost thou run so many mile about,
When thou mayst tell thy tale a nearer way?
Once more, what news?
Stan. Richmond is on the seas.
K. Rich. There let him sink, and be the seas on him!
White-liver'd runagate, what doth he there?
Stan. I know not, mighty sovereign, but by guess.
K. Rich. Well, sir, as you guess, as you guess?

Stan. Stirr'd up by Dorset, Buckingham, and Ely,
He makes for England, there to claim the crown.
K. Rich. Is the chair empty? is the sword unsway'd?
Is the king dead? the empire unpossess'd?
What heir of York is there alive but we?
And who is England's king but great York's heir?
Then, tell me, what doth he upon the sea?
Stan. Unless for that, my liege, I cannot guess.
K. Rich. Unless for that he comes to be your liege,
You cannot guess wherefore the Welshman comes.
Thou wilt revolt, and fly to him, I fear.
Stan. No, mighty liege; therefore mistrust me not.
K. Rich. Where is thy power, then, to beat him back?
Where are thy tenants and thy followers?
Are they not now upon the western shore,
Safe-conducting the rebels from their ships?
Stan. No, my good lord, my friends are in the north.
K. Rich. Cold friends to Richard: what do they in the north,
When they should serve their sovereign in the west?
Stan. They have not been commanded, mighty sovereign:
Please it your majesty to give me leave,
I'll muster up my friends, and meet your grace
Where and what time your majesty shall please.
K. Rich. Ay, ay, thou wouldst be gone to join with Richmond:
I will not trust you, sir.
Stan. Most mighty sovereign,
You have no cause to hold my friendship doubtful:
I never was nor never will be false.
K. Rich. Well,
Go muster men; but, hear you, leave behind
Your son, George Stanley: look your faith be firm,
Or else his head's assurance is but frail.
Stan. So deal with him as I prove true to you. [*Exit.*

Enter a Messenger.

Mess. My gracious sovereign, now in Devonshire,
As I by friends am well advertised,
Sir Edward Courtney, and the haughty prelate
Bishop of Exeter, his brother there,
With many moe confederates, are in arms.

Enter another Messenger.

Sec. Mess. My liege, in Kent the Guildfords are in arms;
And every hour more competitors
Flock to their aid, and still their power increaseth.

Enter another Messenger.

Third Mess. My lord, the army of the Duke of Buckingham—

K. Rich. Out on you, owls! nothing but songs of death? [*He striketh him.*
Take that, until thou bring me better news.

Third Mess. The news I have to tell your majesty
Is, that by sudden floods and fall of waters,
Buckingham's army is dispersed and scatter'd;
And he himself wander'd away alone,
No man knows whither.

K. Rich. I cry thee mercy:
There is my purse to cure that blow of thine.
Hath any well-advised friend proclaim'd
Reward to him that brings the traitor in?

Third Mess. Such proclamation hath been made, my liege.

Enter another Messenger.

Fourth Mess. Sir Thomas Lovel and Lord Marquis Dorset,
'Tis said, my liege, in Yorkshire are in arms.
Yet this good comfort bring I to your grace,
The Breton navy is dispersed by tempest:
Richmond, in Dorsetshire, sent out a boat
Unto the shore, to ask those on the banks

If they were his assistants, yea or no;
Who answer'd him, they came from Buckingham
Upon his party: he, mistrusting them,
Hoised sail and made away for Brittany.
K. Rich. March on, march on, since we are up in arms;
If not to fight with foreign enemies,
Yet to beat down these rebels here at home.

Re-enter CATESBY.

Cate. My liege, the Duke of Buckingham is taken;
That is the best news: that the Earl of Richmond
Is with a mighty power landed at Milford,
Is colder tidings, yet they must be told.
K. Rich. Away towards Salisbury! while we reason here,
A royal battle might be won and lost:
Some one take order Buckingham be brought
To Salisbury; the rest march on with me.
[*Flourish. Exeunt.*

SCENE V. *Lord Derby's house.*

Enter DERBY *and* SIR CHRISTOPHER URSWICK.

Der. Sir Christopher, tell Richmond this from me:
That in the sty of this most bloody boar
My son George Stanley is frank'd up in hold:
If I revolt, off goes young George's head;
The fear of that withholds my present aid.
But, tell me, where is princely Richmond now?
Chris. At Pembroke, or at Ha'rford-west, in Wales.
Der. What men of name resort to him?
Chris. Sir Walter Herbert, a renowned soldier;
Sir Gilbert Talbot, Sir William Stanley;
Oxford, redoubted Pembroke, Sir James Blunt,
And Rice ap Thomas, with a valiant crew;
And many moe of noble fame and worth:
And towards London they do bend their course,

If by the way they be not fought withal.
Der. Return unto thy lord ; commend me to him :
Tell him the queen hath heartily consented
He shall espouse Elizabeth her daughter.
These letters will resolve him of my mind.
Farewell. [*Exeunt.*

ACT V.

SCENE I. *Salisbury. An open place.*

Enter the Sheriff, *and* BUCKINGHAM, *with halberds, led to execution.*

Buck. Will not King Richard let me speak with him?
Sher. No, my good lord ; therefore be patient.
Buck. Hastings, and Edward's children, Rivers, Grey,
Holy King Henry, and thy fair son Edward,
Vaughan, and all that have miscarried
By underhand corrupted foul injustice,
If that your moody discontented souls
Do through the clouds behold this present hour,
Even for revenge mock my destruction!
This is All-Souls' day, fellows, is it not?
Sher. It is, my lord.
Buck. Why, then All-Souls' day is my body's doomsday.
This is the day that, in King Edward's time,
I wish'd might fall on me, when I was found
False to his children or his wife's allies ;
This is the day wherein I wished to fall
By the false faith of him I trusted most ;
This, this All-Souls' day to my fearful soul
Is the determined respite of my wrongs :
That high All-Seer that I dallied with
Hath turn'd my feigned prayer on my head
And given in earnest what I begg'd in jest.
Thus doth he force the swords of wicked men

To turn their own points on their masters' bosoms :
Now Margaret's curse is fallen upon my head ;
'When he,' quoth she, 'shall split thy heart with sorrow,
Remember Margaret was a prophetess.'
Come, sirs, convey me to the block of shame ;
Wrong hath but wrong, and blame the due of blame.
[*Exeunt.*

SCENE II. *The camp near Tamworth.*

Enter RICHMOND, OXFORD, BLUNT, HERBERT, *and others, with drums and colours.*

Richm. Fellows in arms, and my most loving friends,
Bruised underneath the yoke of tyranny,
Thus far into the bowels of the land
Have we march'd on without impediment ;
And here receive we from our father Stanley
Lines of fair comfort and encouragement.
The wretched, bloody, and usurping boar,
That spoil'd your summer fields and fruitful vines,
Swills your warm blood like wash, and makes his trough
In your embowell'd bosoms, this foul swine
Lies now even in the centre of this isle,
Near to the town of Leicester, as we learn :
From Tamworth thither is but one day's march.
In God's name, cheerly on, courageous friends,
To reap the harvest of perpetual peace
By this one bloody trial of sharp war.

Oxf. Every man's conscience is a thousand swords,
To fight against that bloody homicide.

Herb. I doubt not but his friends will fly to us.

Blunt. He hath no friends but who are friends for fear,
Which in his greatest need will shrink from him.

Richm. All for our vantage. Then, in God's name, march :
True hope is swift, and flies with swallow's wings ;
Kings it makes gods, and meaner creatures kings. [*Exeunt.*

SCENE III. *Bosworth Field.*

Enter KING RICHARD *in arms, with* NORFOLK, *the* EARL OF SURREY, *and others.*

K. Rich. Here pitch our tents, even here in Bosworth field.
My Lord of Surrey, why look you so sad?
Sur. My heart is ten times lighter than my looks.
K. Rich. My Lord of Norfolk,—
Nor. Here, most gracious liege.
K. Rich. Norfolk, we must have knocks; ha! must we not?
Nor. We must both give and take, my gracious lord.
K. Rich. Up with my tent there! here will I lie to-night;
But where to-morrow? Well, all's one for that.
Who hath descried the number of the foe?
Nor. Six or seven thousand is their utmost power.
K. Rich. Why, our battalion trebles that account:
Besides, the king's name is a tower of strength,
Which they upon the adverse party want.
Up with my tent there! Valiant gentlemen,
Let us survey the vantage of the field;
Call for some men of sound direction:
Let's want no discipline, make no delay;
For, lords, to-morrow is a busy day. [*Exeunt.*

Enter, on the other side of the field, RICHMOND, SIR WILLIAM BRANDON, OXFORD, *and others. Some of the* Soldiers *pitch Richmond's tent.*

Richm. The weary sun hath made a golden set,
And, by the bright track of his fiery car,
Gives signal of a goodly day to-morrow.
Sir William Brandon, you shall bear my standard.
Give me some ink and paper in my tent:
I'll draw the form and model of our battle,
Limit each leader to his several charge,
And part in just proportion our small strength.
My Lord of Oxford, you, Sir William Brandon,

And you, Sir Walter Herbert, stay with me.
The Earl of Pembroke keeps his regiment:
Good Captain Blunt, bear my good-night to him,
And by the second hour in the morning
Desire the earl to see me in my tent:
Yet one thing more, good Blunt, before thou go'st,
Where is Lord Stanley quarter'd, dost thou know?

Blunt. Unless I have mista'en his colours much,
Which well I am assured I have not done,
His regiment lies half a mile at least
South from the mighty power of the king.

Richm. If without peril it be possible,
Good Captain Blunt, bear my good-night to him,
And give him from me this most needful scroll.

Blunt. Upon my life, my lord, I'll undertake it;
And so, God give you quiet rest to-night!

Richm. Good night, good Captain Blunt. Come, gentlemen,
Let us consult upon to-morrow's business:
In to our tent; the air is raw and cold.

[*They withdraw into the tent.*

Enter, to his tent, KING RICHARD, NORFOLK, RATCLIFF, CATESBY, *and others.*

K. Rich. What is't o'clock?

Cate. It's supper-time, my lord;
It's nine o'clock.

K. Rich. I will not sup to-night.
Give me some ink and paper.
What, is my beaver easier than it was?
And all my armour laid into my tent?

Cate. It is, my liege; and all things are in readiness.

K. Rich. Good Norfolk, hie thee to thy charge;
Use careful watch, choose trusty sentinels.

Nor. I go, my lord.

K. Rich. Stir with the lark to-morrow, gentle Norfolk.

Nor. I warrant you, my lord. [*Exit.*

K. Rich. Catesby!
Cate. My lord?
K. Rich. Send out a pursuivant at arms
To Stanley's regiment; bid him bring his power
Before sunrising, lest his son George fall
Into the blind cave of eternal night. [*Exit Catesby.*
Fill me a bowl of wine. Give me a watch.
Saddle white Surrey for the field to-morrow.
Look that my staves be sound, and not too heavy.
Ratcliff!
Rat. My lord?
K. Rich. Saw'st thou the melancholy Lord Northumberland?
Rat. Thomas the Earl of Surrey, and himself,
Much about cock-shut time, from troop to troop
Went through the army, cheering up the soldiers.
K. Rich. So, I am satisfied. Give me a bowl of wine:
I have not that alacrity of spirit,
Nor cheer of mind, that I was wont to have.
Set it down. Is ink and paper ready?
Rat. It is, my lord.
K. Rich. Bid my guard watch; leave me.
Ratcliff, about the mid of night come to my tent
And help to arm me. Leave me, I say.
[*Exeunt Ratcliff and the other Attendants.*

Enter DERBY *to* RICHMOND *in his tent, Lords and others attending.*

Der. Fortune and victory sit on thy helm!
Richm. All comfort that the dark night can afford
Be to thy person, noble father-in-law!
Tell me, how fares our loving mother?
Der. I, by attorney, bless thee from thy mother,
Who prays continually for Richmond's good:
So much for that. The silent hours steal on,
And flaky darkness breaks within the east.

In brief,—for so the season bids us be,—
Prepare thy battle early in the morning,
And put thy fortune to the arbitrement
Of bloody strokes and mortal-staring war.
I, as I may—that which I would I cannot,—
With best advantage will deceive the time,
And aid thee in this doubtful shock of arms:
But on thy side I may not be too forward,
Lest, being seen, thy brother, tender George,
Be executed in his father's sight.
Farewell: the leisure and the fearful time
Cuts off the ceremonious vows of love
And ample interchange of sweet discourse,
Which so long sunder'd friends should dwell upon:
God give us leisure for these rites of love!
Once more, adieu: be valiant, and speed well!

Richm. Good lords, conduct him to his regiment:
I'll strive, with troubled thoughts, to take a nap,
Lest leaden slumber peise me down to-morrow,
When I should mount with wings of victory:
Once more, good night, kind lords and gentlemen.

[*Exeunt all but Richmond.*

O Thou, whose captain I account myself,
Look on my forces with a gracious eye;
Put in their hands thy bruising irons of wrath,
That they may crush down with a heavy fall
The usurping helmets of our adversaries!
Make us thy ministers of chastisement,
That we may praise thee in the victory!
To thee I do commend my watchful soul,
Ere I let fall the windows of mine eyes:
Sleeping and waking, O, defend me still! [*Sleeps.*

Enter the Ghost of PRINCE EDWARD, *son to* HENRY the Sixth.

Ghost. [*To Richard*] Let me sit heavy on thy soul to-morrow!

Think, how thou stab'dst me in my prime of youth
At Tewksbury: despair, therefore, and die!
[*To Richmond*] Be cheerful, Richmond; for the wronged souls
Of butcher'd princes fight in thy behalf:
King Henry's issue, Richmond, comforts thee.

Enter the Ghost of HENRY the Sixth.

Ghost. [*To Richard*] When I was mortal, my anointed body
By thee was punched full of deadly holes:
Think on the Tower and me: despair, and die!
Harry the Sixth bids thee despair and die!
[*To Richmond*] Virtuous and holy, be thou conqueror!
Harry, that prophesied thou shouldst be king,
Doth comfort thee in thy sleep: live, and flourish!

Enter the Ghost of CLARENCE.

Ghost. [*To Richard*] Let me sit heavy on thy soul to-morrow!
I, that was wash'd to death with fulsome wine,
Poor Clarence, by thy guile betrayed to death!
To-morrow in the battle think on me,
And fall thy edgeless sword: despair, and die!—
[*To Richmond*] Thou offspring of the house of Lancaster,
The wronged heirs of York do pray for thee:
Good angels guard thy battle! live, and flourish!

Enter the Ghosts of RIVERS, GREY, *and* VAUGHAN.

Ghost of R. [*To Richard*] Let me sit heavy on thy soul to-morrow,
Rivers, that died at Pomfret! despair, and die!
Ghost of G. [*To Richard*] Think upon Grey, and let thy soul despair!
Ghost of V. [*To Richard*] Think upon Vaughan, and, with guilty fear,
Let fall thy lance: despair, and die!

All. [*To Richmond*] Awake, and think our wrongs in Richard's bosom
Will conquer him ! awake, and win the day !

Enter the Ghost of HASTINGS.

Ghost. [*To Richard*] Bloody and guilty, guiltily awake,
And in a bloody battle end thy days !
Think on Lord Hastings : despair, and die !
[*To Richmond*] Quiet untroubled soul, awake, awake !
Arm, fight, and conquer, for fair England's sake !

Enter the Ghosts of the two young Princes.

Ghosts. [*To Richard*] Dream on thy cousins smother'd in the Tower :
Let us be lead within thy bosom, Richard,
And weigh thee down to ruin, shame, and death !
Thy nephews' souls bid thee despair and die !
[*To Richmond*] Sleep, Richmond, sleep in peace, and wake in joy ;
Good angels guard thee from the boar's annoy !
Live, and beget a happy race of kings !
Edward's unhappy sons do bid thee flourish.

Enter the Ghost of LADY ANNE.

Ghost. [*To Richard*] Richard, thy wife, that wretched Anne thy wife,
That never slept a quiet hour with thee,
Now fills thy sleep with perturbations :
To-morrow in the battle think on me,
And fall thy edgeless sword : despair, and die !
[*To Richmond*] Thou quiet soul, sleep thou a quiet sleep ;
Dream of success and happy victory !
Thy adversary's wife doth pray for thee.

Enter the Ghost of BUCKINGHAM.

Ghost. [*To Richard*] The first was I that help'd thee to the crown ;

The last was I that felt thy tyranny :
O, in the battle think on Buckingham,
And die in terror of thy guiltiness !
Dream on, dream on, of bloody deeds and death :
Fainting, despair ; despairing, yield thy breath !
[*To Richmond*] I died for hope ere I could lend thee aid :
But cheer thy heart, and be thou not dismay'd :
God and good angels fight on Richmond's side ;
And Richard falls in height of all his pride.

[*The Ghosts vanish. King Richard starts out of his dream.*

K. Rich. Give me another horse : bind up my wounds.
Have mercy, Jesu !—Soft ! I did but dream.
O coward conscience, how dost thou afflict me !
The lights burn blue. It is now dead midnight.
Cold fearful drops stand on my trembling flesh.
What do I fear ? myself ? there 's none else by :
Richard loves Richard ; that is, I am I.
Is there a murderer here ? No. Yes, I am :
Then fly. What, from myself ? Great reason why :
Lest I revenge. What, myself upon myself ?
Alack, I love myself. Wherefore ? for any good
That I myself have done unto myself ?
O, no ! alas, I rather hate myself
For hateful deeds committed by myself !
I am a villain : yet I lie, I am not.
Fool, of thyself speak well : fool, do not flatter.
My conscience hath a thousand several tongues,
And every tongue brings in a several tale,
And every tale condemns me for a villain.
Perjury, perjury, in the high'st degree ;
Murder, stern murder, in the direst degree ;
All several sins, all used in each degree,
Throng to the bar, crying all, Guilty ! guilty !
I shall despair. There is no creature loves me ;
And if I die, no soul shall pity me :
Nay, wherefore should they, since that I myself

Find in myself no pity to myself?
Methought the souls of all that I had murder'd
Came to my tent; and every one did threat
To-morrow's vengeance on the head of Richard.

Enter RATCLIFF.

Rat. My lord!
K. Rich. 'Zounds! who is there?
Rat. Ratcliff, my lord; 'tis I. The early village-cock
Hath twice done salutation to the morn;
Your friends are up, and buckle on their armour.
K. Rich. O Ratcliff, I have dream'd a fearful dream!
What thinkest thou, will our friends prove all true?
Rat. No doubt, my lord.
K. Rich. O Ratcliff, I fear, I fear,—
Rat. Nay, good my lord, be not afraid of shadows.
K. Rich. By the apostle Paul, shadows to-night
Have struck more terror to the soul of Richard
Than can the substance of ten thousand soldiers
Armed in proof, and led by shallow Richmond.
It is not yet near day. Come, go with me;
Under our tents I'll play the eaves-dropper,
To see if any mean to shrink from me. [*Exeunt.*

Enter the Lords *to* RICHMOND, *sitting in his tent.*

Lords. Good morrow, Richmond!
Richm. Cry mercy, lords and watchful gentlemen,
That you have ta'en a tardy sluggard here.
Lords. How have you slept, my lord?
Richm. The sweetest sleep, and fairest-boding dreams
That ever enter'd in a drowsy head,
Have I since your departure had, my lords.
Methought their souls, whose bodies Richard murder'd,
Came to my tent, and cried on victory:
I promise you, my soul is very jocund
In the remembrance of so fair a dream.

How far into the morning is it, lords?

Lords. Upon the stroke of four.

Richm. Why, then 'tis time to arm and give direction.

His oration to his soldiers.

More than I have said, loving countrymen,
The leisure and enforcement of the time
Forbids to dwell upon: yet remember this,
God and our good cause fight upon our side;
The prayers of holy saints and wronged souls,
Like high-rear'd bulwarks, stand before our faces;
Richard except, those whom we fight against
Had rather have us win than him they follow:
For what is he they follow? truly, gentlemen,
A bloody tyrant and a homicide;
One raised in blood, and one in blood establish'd;
One that made means to come by what he hath,
And slaughter'd those that were the means to help him;
A base foul stone, made precious by the foil
Of England's chair, where he is falsely set;
One that hath ever been God's enemy:
Then, if you fight against God's enemy,
God will in justice ward you as his soldiers;
If you do sweat to put a tyrant down,
You sleep in peace, the tyrant being slain;
If you do fight against your country's foes,
Your country's fat shall pay your pains the hire;
If you do fight in safeguard of your wives,
Your wives shall welcome home the conquerors;
If you do free your children from the sword,
Your children's children quit it in your age.
Then, in the name of God and all these rights,
Advance your standards, draw your willing swords.
For me, the ransom of my bold attempt
Shall be this cold corpse on the earth's cold face;
But if I thrive, the gain of my attempt

The least of you shall share his part thereof.
Sound drums and trumpets boldly and cheerfully;
God and Saint George! Richmond and victory! [*Exeunt.*

Re-enter KING RICHARD, RATCLIFF, *Attendants and Forces*

K. Rich. What said Northumberland as touching Richmond?

Rat. That he was never trained up in arms.

K. Rich. He said the truth: and what said Surrey then?

Rat. He smiled and said 'The better for our purpose.'

K. Rich. He was in the right; and so indeed it is.
[*Clock striketh.*

Tell the clock there. Give me a calendar.
Who saw the sun to-day?

Rat. Not I, my lord.

K. Rich. Then he disdains to shine; for by the book
He should have braved the east an hour ago:
A black day will it be to somebody.
Ratcliff!

Rat. My lord?

K. Rich. The sun will not be seen to-day;
The sky doth frown and lour upon our army.
I would these dewy tears were from the ground.
Not shine to-day! Why, what is that to me
More than to Richmond? for the selfsame heaven
That frowns on me looks sadly upon him.

Enter NORFOLK.

Nor. Arm, arm, my lord; the foe vaunts in the field.

K. Rich. Come, bustle, bustle; caparison my horse.
Call up Lord Stanley, bid him bring his power:
I will lead forth my soldiers to the plain,
And thus my battle shall be ordered:
My foreward shall be drawn out all in length,
Consisting equally of horse and foot;
Our archers shall be placed in the midst:

John Duke of Norfolk, Thomas Earl of Surrey,
Shall have the leading of this foot and horse.
They thus directed, we will follow
In the main battle, whose puissance on either side
Shall be well winged with our chiefest horse.
This, and Saint George to boot! What think'st thou, Norfolk?

Nor. A good direction, warlike sovereign.
This found I on my tent this morning.

[*He sheweth him a paper.*

K. Rich. [*Reads*] 'Jockey of Norfolk, be not too bold,
For Dickon thy master is bought and sold.'
A thing devised by the enemy.
Go, gentlemen, every man unto his charge:
Let not our babbling dreams affright our souls:
Conscience is but a word that cowards use,
Devised at first to keep the strong in awe:
Our strong arms be our conscience, swords our law.
March on, join bravely, let us to't pell-mell;
If not to heaven, then hand in hand to hell.

His oration to his Army.

What shall I say more than I have inferr'd?
Remember whom you are to cope withal;
A sort of vagabonds, rascals, and runaways,
A scum of Bretons, and base lackey peasants,
Whom their o'er-cloyed country vomits forth
To desperate ventures and assured destruction.
You sleeping safe, they bring to you unrest;
You having lands, and blest with beauteous wives,
They would restrain the one, distain the other.
And who doth lead them but a paltry fellow,
Long kept in Bretagne at our mother's cost?
A milk-sop, one that never in his life
Felt so much cold as over shoes in snow?
Let's whip these stragglers o'er the seas again;

Lash hence these overweening rags of France,
These famish'd beggars, weary of their lives;
Who, but for dreaming on this fond exploit,
For want of means, poor rats, had hang'd themselves:
If we be conquer'd, let men conquer us,
And not these bastard Bretons; whom our fathers
Have in their own land beaten, bobb'd, and thump'd,
And in record, left them the heirs of shame.
Shall these enjoy our lands? lie with our wives?
Ravish our daughters? [*Drum afar off.*] Hark! I hear their drum.
Fight, gentlemen of England! fight, bold yeomen!
Draw, archers, draw your arrows to the head!
Spur your proud horses hard, and ride in blood;
Amaze the welkin with your broken staves!

Enter a Messenger.

What says Lord Stanley? will he bring his power?
Mess. My lord, he doth deny to come.
K. Rich. Off with his son George's head!
Nor. My lord, the enemy is past the marsh:
After the battle let George Stanley die.
K. Rich. A thousand hearts are great within my bosom:
Advance our standards, set upon our foes;
Our ancient word of courage, fair Saint George,
Inspire us with the spleen of fiery dragons!
Upon them! Victory sits on our helms. [*Exeunt.*

SCENE IV. *Another part of the field.*

Alarum: excursions. *Enter* NORFOLK *and forces fighting; to him* CATESBY.

Cate. Rescue, my Lord of Norfolk, rescue, rescue!
The king enacts more wonders than a man,
Daring an opposite to every danger:
His horse is slain, and all on foot he fights,

Seeking for Richmond in the throat of death.
Rescue, fair lord, or else the day is lost!

Alarums. Enter KING RICHARD.

K. Rich. A horse! a horse! my kingdom for a horse!
Cate. Withdraw, my lord; I'll help you to a horse.
K. Rich. Slave, I have set my life upon a cast,
And I will stand the hazard of the die:
I think there be six Richmonds in the field;
Five have I slain to-day instead of him.
A horse! a horse! my kingdom for a horse! [*Exeunt.*

SCENE V. *Another part of the field.*

Alarum. Enter RICHARD *and* RICHMOND; *they fight.* RICHARD *is slain. Retreat and flourish. Re-enter* RICHMOND, DERBY *bearing the crown, with divers other Lords.*

Richm. God and your arms be praised, victorious friends;
The day is ours, the bloody dog is dead.
Der. Courageous Richmond, well hast thou acquit thee.
Lo, here, this long-usurped royalty
From the dead temples of this bloody wretch
Have I pluck'd off, to grace thy brows withal:
Wear it, enjoy it, and make much of it.
Richm. Great God of heaven, say Amen to all!
But, tell me, is young George Stanley living?
Der. He is, my lord, and safe in Leicester town;
Whither, if it please you, we may now withdraw us.
Richm. What men of name are slain on either side?
Der. John Duke of Norfolk, Walter Lord Ferrers,
Sir Robert Brakenbury, and Sir William Brandon.
Richm. Inter their bodies as becomes their births:
Proclaim a pardon to the soldiers fled
That in submission will return to us:
And then, as we have ta'en the sacrament,

We will unite the white rose and the red :
Smile heaven upon this fair conjunction,
That long have frown'd upon their enmity !
What traitor hears me, and says not amen ?
England hath long been mad, and scarr'd herself ;
The brother blindly shed the brother's blood,
The father rashly slaughter'd his own son,
The son, compell'd, been butcher to the sire :
All this divided York and Lancaster,
Divided in their dire division,
O, now, let Richmond and Elizabeth,
The true succeeders of each royal house,
By God's fair ordinance conjoin together !
And let their heirs, God, if thy will be so,
Enrich the time to come with smooth-faced peace,
With smiling plenty and fair prosperous days !
Abate the edge of traitors, gracious Lord,
That would reduce these bloody days again,
And make poor England weep in streams of blood !
Let them not live to taste this land's increase
That would with treason wound this fair land's peace !
Now civil wounds are stopp'd, peace lives again :
That she may long live here, God say amen ! [*Exeunt.*

NOTES.

Act I. Scene I.

Wright points out that in the first act the dramatist has disregarded the historical order of events, as he has "welded together" the funeral of Henry VI., which took place in 1471, the arrest and murder of Clarence, which happened in 1478, and the last illness of Edward IV., in 1483.

1. **the winter of our discontent**, the chill and gloomy time during which Richard and the Yorkists had, sorely against their will, to endure the supremacy of the House of Lancaster. "Winter" is used, as Schmidt observes, of any cheerless situation. Compare *Cymbeline*, ii. 4. 5—

> "Quake in the present winter's state and wish
> That warmer days would come";

and *Henry VI.*, C. ii. 3. 47—

> "That winter should cut off our spring-time so."

Strutt conjectured "sour" for "our."

2. **Made glorious summer by this sun of York**, made a time of cheerful prosperity by this triumphant fortune of the house of York. In "sun" (the Folio reads "son") there is a punning reference to Edward IV. His heraldic cognizance was a sun, in memory of the three suns that are said to have appeared at the battle of Mortimer's Cross, which was fought on Feb. 3, 1461. As the "star of Napoleon" stands for his victorious destiny, so the "sun of York" stands for the fortune of the house of York. See for the allusion *Henry VI.*, C. ii. 1. 25 and ff.—

> "*Edw.* Dazzle mine eyes, or do I see three suns?
> *Rich.* Three glorious suns, each one a perfect sun.
> . . . . . .
> *Edw.* Whate'er it bodes, thenceforward will I bear
> Upon my target three fair shining suns."

For the pun, cp. *Hamlet*, i. 2. 67—

> "Not so, my lord; I am too much i' the sun";

and *King John*, ii. 1. 499-500—

"Which, being but the shadow of your son,
Becomes a sun and makes your son a shadow."

4. **In the deep bosom of the ocean**, far down in the heart of the sea. The notion seems to be that the clouds sink into the sea, as they arise out of it. Cp. *Henry VI.*, B. iv. 1. 1—

"The gaudy, blabbing, and remorseful day
Is crept into the bosom of the sea."

The general idea of this and the preceding line may be illustrated by *Henry VI.*, C. v. 3. 4 and 5—

"I spy a black, suspicious, threatening cloud,
That will encounter with our glorious sun."

5. **victorious wreaths**, garlands of bay or laurel, symbolical of victory. For "bound" in the sense of "encircled," cp. *Macbeth*, iv. 1. 114—

"Thou other gold-bound brow."

6. Our dinted arms hung up for memorials. For the use of "bruised," cp. *Rape of Lucrece*, 110, "bruised arms," where the expression is used with "wreaths of victory"; *Antony and Cleopatra*, iv. 14. 42, "bruised pieces, go"; *Henry V.*, v. Chor. 18, "his bruised helmet."

monument, *i.e.* something that reminds, has no necessary connexion with death.

7. The harsh sounds of the drum (or trumpet) that called us to arms are changed to delightful assemblies. The antithesis is really between the forming rapidly in line to resist a sudden attack, and the crowding to convivial meetings. "Alarum" from *all'* (*alle*) *arme*, "to arms!" Cp. iv. 4. 148.

8. **measures**, probably here simply "dances," not "stately and formal dances," as in *Much Ado*, ii. 1. 80, quoted by Wright. The word is used with the epithet "tripping" in *Twelfth Night*, v. 1. 41. Wright compares *Richard II.*, i. 3. 291—

"Than a delightful measure or a dance."

The point of the antithesis lies in the fact that men march and dance to the sound of music.

9. **Grim-visaged**, having a threatening countenance. Cp. "grim-grinning," *Venus and Adonis*, 933; "grim-looked night," *Midsummer Night's Dream*, v. 1. 171.

wrinkled front, forehead contracted with frowns. Cp. "wrinkled brows," *King John*, iv. 2. 192; and *Henry VI.*, C. v. 2. 19 and ff.—

"The wrinkles in my brows, now filled with blood,
Were liken'd oft to kingly sepulchres;

For who lived king, but I could dig his grave?
And who durst smile when Warwick bent his brow?"

10. **barbed steeds.** Here the word is no doubt used in the proper sense, and means furnished with defensive armour. Fr. *barde*, horse-armour. Skeat observes that "barded" is the older form in English. Wright gives "horses with their warlike trappings." Rolfe has "caparisoned for war." Cp. *Richard II.*, iii. 3. 117.

11. **fearful**, here perhaps = timorous, as it is joined with "fright." Cp. *Measure for Measure*, iii. 1. 116—

"Virtue is bold and goodness never fearful."

Schmidt and Rolfe make it = "terrible."

12. **He**, War, still personified as a rough soldier. (Wright.) So also Delius. For "caper" in the sense of "dance," cp. *Twelfth Night*, i. 3. 150; *Merry Wives*, iii. 2. 68.

13. **pleasing**, pleasure, arbitrary will, command. (Schmidt.) So also Delius.

A **lute**, according to Chappell, quoted by Wright, was a kind of guitar, but superior in tone.

14. **an amorous looking-glass**, a looking-glass that reflects a face fond of itself. (Schmidt.) But "amorous" may also mean "pertaining to love," as the mirror is part of Cupid's paraphernalia. Thus the passage would mean, "to endeavour to gain the favour of (appear to advantage in) a looking-glass, love's chosen instrument." This can only be effected by careful adornment of the person. It seems possible that "looking-glass" may here mean a beloved lady, who reciprocates affection. Perhaps this is the simplest explanation. It may be illustrated by *King John*, ii. 1. 496-503—

"In her eye I find
A wonder, or a wondrous miracle,
The shadow of myself formed in her eye,
Which being but the shadow of your son,
Becomes a sun and makes your son a shadow:
I do protest I never loved myself
Till now infixed I beheld myself
Drawn in the flattering table of her eye."

Of course there may be an intentional ambiguity in the word "amorous."

16. **rudely stamp'd.** Richard, being ill-made, compares himself to a coin unskilfully impressed.

love's majesty, the dignity or stateliness of love, which is somewhat undignified.

17. **To strut.** The metaphor is kept up. The word suggests

usually the idea of pompous dignity, but here means to walk affectedly, *i.e.* in a manner accordant with the majesty of love, which is the reverse of majestic.

ambling, mincing, walking affectedly. (Wright.) Cp. *Hamlet*, iii. 1. 151, "you jig, you amble and you lisp"; also *Henry IV.*, A. iii. 2. 60; *Romeo and Juliet*, i. 4. 11.

nymph, properly a goddess of the mountains, woods or waters, is used, as in *Hamlet*, iii. 1. 89, for a beautiful woman.

18. **curtail'd of this fair proportion**, deprived (lit. docked) of the exquisite symmetry of form appropriate for occupations of this kind. Richard is thinking of his handsome brother Edward IV. There is perhaps a studied brutality in the word "curtail," which is, according to Skeat, derived from *curtal* or *curtall*, having a docked tail (used with "dog," in *Passionate Pilgrim*, 273; *Merry Wives*, ii. 1. 114; *Comedy of Errors*, iii. 2. 151): Fr. *courtault*. For the verb, cp. *Cymbeline*, ii. 1. 12.

19. **feature**, the whole exterior personal appearance. (Wright.) Cp. *Twelfth Night*, iii. 4. 400—

"Thou hast, Sebastian, done good feature shame";

and *Antony and Cleopatra*, ii. 5. 112—

"Report the feature of Octavia."

Richard had been unfairly deprived of that ordinary symmetry that falls to the lot of most men, by false, fraudulent, deceitful nature. Singer takes "dissembling" in the sense of "disfiguring."

20. **Deform'd, unfinish'd**, misshapen, incomplete; like a lump of clay not completely moulded, or a block of marble not perfectly hewn into shape. Wright compares *Henry VI.*, C. v. 6. 51—

"An indigested and deformed lump."

Dryden may have had this passage in his mind when he writes—

"And born a shapeless lump, like anarchy."

Gairdner discusses the question of Richard's deformity in his life of that monarch (pp. 322-324). It appears that his shoulders were a little uneven, and that he was "of low stature." It is certain that his deformity has been greatly exaggerated.

21. **made up**, completed, finished. The metaphor is taken from a garment. Cp. *Timon*, v. 1. 101—

"That he's a made-up villain."

22. **so lamely and unfashionable**, so clumsily and in a style so different from that of most men. The word "unfashionable" keeps up the metaphor of a garment. The adverbial termination in "lamely" serves for "unfashionable" also. Cp. iii. 4. 50—

"His grace looks cheerfully and smooth this morning."

For other instances see Abbott, *Shakespearian Grammar*, § 397.

23. **halt by them,** limp or shuffle past them. Cp. i. 2. 251.

24. **weak piping time of peace,** spiritless unwarlike time when the pipe and tabor supplant the drum and fife. Wright compares *Much Ado,* ii. 3. 13-15, "I have known when there was no music with him but the drum and the fife; and now had he rather hear the tabor and the pipe."

26. **to spy.** So the quartos. The folios have "to see." (Wright.) "Spy" in this passage = "see," as in *Two Gent.*, v. 4. 114—

> "What is in Silvia's face but I may spy
> More fresh in Julia's with a constant eye."

27. **descant on,** comment on. (Schmidt.) Wright shows that it means properly to sing "a part extempore on a plain-song." He also mentions a suggestion that Richard, whose love of music is well-known, plays upon the terms of his favourite art throughout this speech: "measures," "lute," "proportion," "piping," "inductions," "set," being all used with a special sense in music.

29. **To entertain,** to spend agreeably. Cp. *Henry IV.*, A. v. 1. 24—

> "For mine own part, I could be well content
> To entertain the lag-end of my life
> With quiet hours."

well-spoken, in which the use of choice and elegant phraseology is much affected. Shakespeare may be thinking of the Euphuists of Queen Elizabeth's court. For the form "well-spoken" cp. i. 3. 348, and Abbott's *Shakespearian Grammar*, §§ 294 and 374; Rowe and Webb's *Hints*, § 258. Wright remarks (after Boswell) that Malone's "dames" for "days" is not required, as the phrase "well-spoken days" occurs in the prologue to Ben Jonson's *Every Man out of his Humour.*

32. **inductions,** beginnings, introductions (Schmidt); preparations for mischief (Rolfe). Cp. iv. 4. 5. The induction is preparatory to the action of the play, as in the *Taming of the Shrew.*

33. **drunken prophecies,** prophecies so foolish that no man can have uttered them while in a state of sobriety.

libels, defamatory writings. Originally "libel" meant "a little book," as in the *Libell of English Policie*, 1436, a poem explaining the need of "keeping the narrow sea." It is used by Marlowe in *Edward II.*, 2. 173—

> ("Libels are cast against thee in the street,")

in the same sense as in our text.

36. **as true and just,** as faithful to his word, in the sense in

which King Herod was. The false antithesis is employed with a kind of savage irony.

38. **mew'd up**, cooped up, penned up, imprisoned; used with *up* also in i. 3. 139, and *Romeo*, iii. 4. 11—

"To-night she is mew'd up to her heaviness."

Cp. also *John*, iv. 2. 57; *Shrew*, i. 1. 87, 188. According to Skeat the noun "mew" meant originally in English a cage for hawks, then it came to mean a coop in which fowls were fattened. He shows from Stowe that the King's Mews originally meant a place where the king's falcons were kept; but the house called "the Mews, by Charing-cross, was new built, and prepared for stabling of the king's horses in the reign of Edward VI., and Queen Mary, *and so remaineth to that use.*"

39. **a prophecy**. Delius quotes from Hall, "a foolish prophecy, the effect of which was, after King Edward should reign one, whose first letter of his name should be a G." Wright quotes from Hall, "When the lords were executed at Pomfret Sir Thomas Vaughan going to his death said, 'A woe worth them that took the prophecy that G. should destroy king Edward's children, meaning that by the duke of Clarence lord George, which for that suspicion is now dead, but now remaineth Richard G., duke of Gloucester, which I now see is he that shall and will accomplish the prophecy and destroy king Edward's children and all their allies and friends.'"

41. **Stage direction.** Wright points out that at the time of King Edward's death the Marquis of Dorset is said to have been Constable of the Tower. Sir Robert Brackenbury was not confirmed in his office till March 9th, 1483-84.

44. **Tendering**, having a careful regard for, with a touch of sarcasm. Cp. iv. 4. 405; *Romeo and Juliet*, iii. 1. 74—

"which name I tender
As dearly as my own";

and *Hamlet*, i. 3. 107, "tender yourself more dearly."

45. **conduct**, escort, or guard of honour, used sarcastically; cp. *John*, i. 1. 29—

"An honourable conduct let him have."

46. **Upon**, in consequence of; cp. iv. 1. 9, and *King John*, v. 1. 18—

"Upon your stubborn usage of the pope."

47. Skeat doubts the ordinary statement that "alack" is a corruption of "alas." He suggests "ah! lord!" or "ah! lord Christ." Or he thinks "alack" may mean, "ah! loss!" "ah! failure," and "alackaday" may stand for "ah! lack on (the) day," *i.e.* "ah! a loss to-day."

49. **belike**, probably, by likelihood. (Wright.)

50. **new-christened**, re-baptized, so that his Christian name might be changed. English children receive their Christian names when they are christened or baptized. They are distinguished by their Christian names from others of the same family.

51. **matter**, probably subject of complaint. Cp. *Merry Wives*, i. 1. 125—

"What matter have you against me?"

Henry VIII., iii. 2. 21—

"the king hath found
Matter against him."

Shakespeare frequently puns on the various meanings of the word.

54. **hearkens after.** Wright explains it "listens to," "enquires about," and compares *Much Ado*, v. 1. 216, "Hearken after their offence, my lord." But may it not mean "is guided by," as in *Love's Labour Lost*, i. 1. 219? Rolfe has "gives heed to."

55. **the cross-row**, or Christ's-cross-row, the alphabet, so called because the cross was placed at the beginning of it, or because it was written in the form of a cross.

plucks, "takes away" (Schmidt), or perhaps, "selects arbitrarily."

58. **for**, because. Cp. ii. 2. 95, and *Tempest*, i. 2. 272, "And for thou wast a spirit too delicate."

60. **toys**, idle fancies, whimsical notions. Cp. *Hamlet*, i. 4. 75—

"The very place puts toys of desperation,
Without more motive, into every brain";

and Marlowe's *Doctor Faustus*, ii. 1. 155 (Clarendon edition, v. 150)—

"Marriage is but a ceremonial toy."

"Toy" in ordinary modern English means a child's plaything.

62. **this it is when**, etc., this is what takes place when, etc. Wright paraphrases "this is the consequence," and compares *Antony and Cleopatra*, ii. 7. 12, "Why this it is to have a name in great men's fellowship."

64. **My Lady Grey.** "Elizabeth Woodville, daughter of Richard Woodville, Earl Rivers, and Jacqueline widow of the Duke of Bedford. Her husband, Sir John Grey (called Sir Richard Grey in *Henry VI.*, C.), was killed at the second battle of St. Albans in 1461, fighting on the Lancastrian side. She married Edward privately on May 1, 1464, being five years his senior" (Wright).

65. **That tempers him**, that moulds him, *i.e.* works upon his

mind so that he adopts this cruel or severe measure. Cp. *Henry V.*, ii. 2. 118—

"But he that temper'd thee bade thee stand up."

Ward on Greene's *Friar Bacon and Friar Bungay*, vi. 2 ("Here tempers Friar Bacon many toys"), remarks that the word means "to fashion by or after heating," and then passes to the sense of "to manage."

extremity. Cp. *Lear*, iii. 4. 106, "this extremity of the skies." This is, according to Wright, the reading of the first quarto. The Folio reads—

"That tempts him to this harsh extremity."

66. **man of worship**, man of high rank, used ironically. Cp. *Winter's Tale*, i. 2. 314—

"Whom I from meaner form
Have bench'd and rear'd to worship."

67. **Anthony Woodville**, Earl Rivers, the patron and friend of Caxton. The word must be pronounced as a trisyllable. It is spelt "Woodeulle" in the Folio.

her brother there, "that brother of hers," with a touch of contemptuous sarcasm.

75. **for his delivery**, in order that he might be released from prison.

76. **her deity**, her goddess-ship, on the analogy of Her Majesty, etc.

77. Soon after his coronation Edward IV. created Sir William Hastings Lord Hastings of Ashby de la Zouch, and appointed him Lord Chamberlain.

78. **our way**, our best course, the course for us to take. Cp. *Comedy of Errors*, iv. 3. 93—

"My way is now to hie home to his house." (Wright.)

80. **her men**, her servants. Cp. *Tempest*, ii. 1. 274, and ii. 2. 189, "get a new man."

livery, the distinguishing dress of servants. Cp. *Henry IV.*, B. v. 5. 11. In *Henry VI.*, A. i. 3, the Duke of Gloucester's serving-men are in blue coats, and the Cardinal's men are in tawny coats.

81. **o'erworn**, worn out, exhausted by old age. Wright shows that this is an exaggeration, as the queen was only 34 in 1471, when the action of the play opens. Cp. *Sonnets*, 63. 2—

"With Time's injurious hand crush'd and o'erworn."

82. **dubb'd them gentlewomen.** "The queen's kindred were ennobled after her marriage, but they were hardly made gentlefolks, for her father was of a good Northamptonshire family, and

her mother was the Dowager-Duchess of Bedford. Mistress Shore had never any title of rank conferred on her." (Wright).

dubb'd. To dub is properly to strike with a sword and make a knight. It is used vaguely in *Henry V.*, ii. 2. 120—

"Unless to dub thee with the name of traitor."

83. **mighty gossips in this monarchy,** cronies possessing great influence in the kingdom in which we live. "Gossip" means originally a sponsor. Here the word denotes intimacy of a low kind between two tattling women. For the position of "mighty" see Abbott, § 419 a. Of course the queen really hated Mistress Shore.

85. **straitly,** strictly. The adjective is used elsewhere in Shakespeare, but not the adverb. Cp. *Henry IV.*, A. iv. 3. 79—

"Some strait decrees
That lie too heavy on the commonwealth."

given in charge. "To give in charge=to command: 'in the same fashion as you gave in charge,' *Tempest*, v. 1. 8. To have in charge=to be commanded: 'as by your majesty I had in charge,' *Henry VI.*, B. i. 1. 2." (Schmidt.)

87. **Of what degree soever.** These words must be taken with "man." *Degree*=rank.

88. **an't,** if it. The Folio has "and." Skeat observes, "In order to differentiate the senses, *i.e.* to mark off the two meanings of *and* more readily, it became at last usual to drop the final *d* when the word was used in the sense of 'if,' a use very common in Shakespeare. Thus Shakespeare's *an* is nothing but a Scandinavian use of the common word *and*. When the force of *an* grew misty, it was reduplicated by the addition of 'if,' so that *an if*, really meaning 'if-if,' is of common occurrence."

89. **partake of,** share, and so bear. Used absolutely in *Coriolanus*, iv. 4. 184—

"*Third Serv.* O slaves, I can tell you news,—news, you rascals!
"*First and Sec. Serv.* What, what, what? Let's partake." (Wright.)

92. **Well struck in years,** advanced in years. Cp. *Shrew*, ii. 1. 362—

"Myself am struck in years, I must confess."

Rolfe compares *Gen.*, xviii. 11, xxiv. 1; *Joshua*, xiii. 1; *Luke*, i. 7. The word when used in this sense is, according to Skeat and Wright, derived from the A.S. *strican*, to go quickly, run.

For **jealous** the Folio has "jealious," which Walker would retain.

94. **passing,** exceedingly; used as an adverb only before

adjectives and adverbs, as in *Much Ado*, ii. 1. 84, "passing shrewdly"; *Midsummer Night's Dream*, ii. 1. 20—

"For Oberon is passing fell and wrath."

The adjective is used similarly. Cp. *Two Gentlemen*, i. 2. 17—

"Pardon, dear madam; 'tis a passing shame."

For the verb, cp. *Merry Wives*, i. 1. 310, "The women have so cried and shrieked at it that it passed," *i.e.* exceeded all bounds.

99, 100. **He that doth**, etc., **were best to do it**, etc. Wright remarks that the second "he" is superfluous. The expression "he were best" is probably a corruption of 'him were best." See Abbott, § 352.

106. **the queen's abjects.** Most editors adopt Monck Mason's explanation, "the most servile of her subjects." But the point of the sneer seems to lie in substituting, contrary to expectation, the word "abjects," *i.e.* "outcasts," for the word "subjects," which resembles it in sound. Delius quotes from Lilly's *Alexander and Campaspe* a passage in which the two words are opposed, "You shall not be as abjects of war, but as subjects to Alexander." Wright quotes from *Psalm* xxxv. 15—"The abjects gathered themselves together against me."

107. **I will unto the king.** For the ellipse of "go" after "will," see Abbott, § 405.

109. **King Edward's widow**, not, of course, the woman left a widow by King Edward's death, but the widow King Edward has picked up and made his wife. Cp. *Shrew*, v. 2. 16—

"Now, for my life, Hortensio fears his widow,"

and *Ibid.* 24—"My widow says, thus she conceives her tale."

110. **to enfranchise you**, to set you at liberty. Cp. *Much Ado*, i. 3. 34, "enfranchised with a clog." Wright quotes *King John*, iv. 2. 52— "The enfranchisement of Arthur."

In *Cæsar*, iii. 1. 57, and *Richard II.*, iii. 3. 114, the word is used in a sense more approaching the modern sense. The "enfranchisement" of Metellus Cimber means his recall from exile; the "enfranchisement" of Bolingbroke, his restoration to his full rights as an Englishman. It now means, according to Webster, "admission to the freedom of a corporation or state; investiture with the privileges of free citizens; admission of a person into any society or body politic."

111. **this deep disgrace in brotherhood**, this gross violation of the affectionate relations that ought to subsist between brothers, *i.e.* this very unbrotherly conduct on the part of Edward. Cp. *Richard II.*, i. 2. 9—

"Finds brotherhood in thee no sharper spur?"

112. **Touches me deeper.** There is, no doubt, an intentional ambiguity in the phrase. Richard intends Clarence to take it in the sense, "afflicts me more profoundly," but it may also mean "concerns me more"; probably in the sense, "I had more hand in it than you imagine."

115. **lie for you.** Schmidt explains "lie" as "be confined in prison." Cp. *Henry IV.*, A. iv. 3. 96—

"There without ransom to lie forfeited."

Wright supposes a play on the two meanings of the word "lie." He does not explain what the second meaning is. Perhaps Richard also means by "lie for you," tell lies with reference to you, *i.e.* against you. Cp. line 148. Clarence, of course, understands that his loving brother is prepared to go to prison in his stead.

116. **patience ... perforce.** Wright compares *Romeo and Juliet*, i. 5. 91—

"Patience perforce with wilful choler meeting,"

and the proverb, 'Patience perforce is medicine for a mad dog." Clarence means to say that he must of necessity endure what is unavoidable.

120. **If heaven,** etc., if the heavenly powers will admit thee into heaven (the abode of the just after death). For the former meaning, cp. *Hamlet*, iii. 4. 173—

"But heaven hath pleased it so,

. . . . . .

That I must be their scourge and minister."

122. **Good time of day,** a common form of salutation (see i. 3. 18, and compare ii. 1. 47; iv. 1. 6), which appears in a fuller form in *Henry IV.*, B. i. 2. 107, "God give your lordship good time of day." (Wright.) Cp. *Henry VI.*, B. iii. 1. 13, 14—

"And be it in the morn
When every one will give the time of day";

i.e. will say "good morning," will greet or salute one.

125. **brook'd imprisonment?** Schmidt says that the word "brook" is here used almost in the sense of "like," as in *Richard II.*, iii. 2. 2—

"How brooks your grace the air?"

The word is taken by Hastings in the sense of "endure." A.S. *brúcan*, to use, enjoy.

127. **to give them thanks,** used ironically; to pay them out, to requite them.

131. **prevail'd on**, prevailed against. Cp. iii. 4. 63, and *Cymbeline*, iii. 2. 5—

> "What false Italian,
> As poisonous-tongued as handed, hath prevail'd
> On thy too ready hearing?"

and *Julius Cæsar*, ii. 1. 254.

133. **buzzards prey**. The buzzard, like the kite, was a mean kind of hawk. For "prey" the folio has "play."

134. **What news abroad?** Gloucester means, "What fresh reports are circulating among the people on matters of general interest?" in other words, "Have you heard any important news?" But Hastings playfully takes "abroad" to mean "in foreign countries," and speaks of Edward's illness as a matter of peculiar interest to the inhabitants of England.

137. **fear him mightily**, are exceedingly anxious about him. Cp. *Much Ado*, iii. 1. 31—

> "Fear you not my part of the dialogue."

138. **by Saint Paul**, Richard's favourite oath. The folios have "by S. John"; but see i. 2. 36, 41; i. 3. 45; iii. 4. 78; v. 3. 216. (Wright.)

139. **an evil diet.** "Diet" here has the general meaning of the Greek word from which it is derived, and signifies "way of life." We should say, "He has lived an unhealthy life for a long time." Wright shows that the expression is borrowed from Sir T. More.

146. **Till George be pack'd with post-horse**, till Clarence be sent off by express train, as we should say now, or "by the speediest possible conveyance," as Dyce explains it. The post-horse system was the most rapid means of conveyance known at the time. The Collier MS. Corrector substitutes "with post haste."

148. **steel'd**, corroborated. Schmidt gives "to make firm and strong" as the sense. Cp. *Henry IV.*, B. i. 1. 116—

> "For from his metal was his party steel'd."

149. **deep intent**, artfully contrived scheme.

152. **bustle**, to be busy or active; but the expression is an instance of rhetorical understatement. Richard intended to display a "mischievous activity."

153. **Warwick's youngest daughter**, Lady Anne, widow of Prince Edward, the son of King Henry VI. In the third part of *Henry VI.* she is wrongly called "the eldest" (see iii. 3. 242; iv. 1. 118).

154. **What though I kill'd her husband and her father?** What matters it though or that? But Staunton puts a semi-colon after "father." In this case the passage would mean, "Even though I killed her husband and her father, the readiest way," etc.

Shakespeare in *Henry VI.*, C. v. 5, represents Richard as taking part in the murder of Prince Edward. Wright says that the manner of Prince Edward's death is doubtful, and quotes Holinshed to show that Warwick was killed by one of King Edward's soldiers. I believe "father" refers to Henry VI.; see *Henry VI.*, C. v. 6. "Father" is used in the sense of "father-in-law" in i. 3. 135 of this play, and in many other passages in Shakespeare.

156. **to become her husband and her father,** to marry her and treat her with paternal care. It must be remembered that Shakespeare treats Richard throughout as being much older than he really was.

157. **The which will I.** Probably "become" is understood. For "the which" Wright refers us to Abbott, § 270. He remarks that "there is reason to believe that an attachment had long subsisted between Anne and Richard." This is also Gairdner's view. See his *Life of Richard III.*, p. 23.

158. **close,** secret, as in iv. 2. 35.

159. For similar instances of transposition, see Abbott's *Grammar*, § 425. It appears that "by marrying her" is placed before "which I must reach unto" for the sake of emphasis.

160. **But yet I run before my horse to market,** but, as far as matters have as yet gone, I am counting my chickens before they are hatched. The literal meaning probably is 'I run on to market leaving behind me the horse that I intend to sell there, or the horse that carries the things that I intend to sell there.'

SCENE II.

Wright remarks that this scene is historically impossible. After the battle of Tewkesbury, Lady Anne Neville, who was with Queen Margaret, was kept in concealment by Clarence until she was discovered by Richard in the disguise of a kitchen-maid, and conveyed by him to the sanctuary of St. Martin's.

2. **If honour may be shrouded in a hearse.** Here "hearse" seems to mean a coffin or a bier. Skeat tells us that the word originally meant a harrow; then (2) a triangular frame for lights at a church service; (3) a frame for lights at a funeral; (4) a funeral pageant; (5) a frame on which a body was laid; (6) a carriage for a dead body. The last is the usual modern meaning. The noun "shroud" had originally the meaning of "garment" but in modern English it usually means "a winding sheet," and here "shrouded" means "enclosed as in a winding sheet." Anne doubts if such an immaterial thing as honour, though attaching in a sense to the corpse of Henry VI., can, strictly speaking, be enclosed in a coffin.

3. **obsequiously**, in the character of a mourner at a funeral. Cp. *Hamlet*, i. 2. 92—

"To do obsequious sorrow."

4. **untimely fall**, premature, *i.e.* violent death. He was murdered by Richard, before his vital powers were enfeebled by old age.

5. **key-cold.** It appears from Schmidt's *Lexicon* that the only other passage in Shakespeare in which the expression is used is *Lucrece*, 1774.

"And then in key-cold Lucrece' bleeding stream
He falls."

In England a common and effectual remedy for bleeding at the nose is to put the key of the house-door down one's back.

6. **Pale ashes.** The use of "ashes" for "dead body" is probably a tradition from Latin poetry. Here the expression is peculiarly appropriate. The dead body of Henry was all that remained of the short-lived splendour of the house of Lancaster. Some ashes are of a greyish white colour, and "pale as ashes" is a common expression even now.

7. **bloodless** may mean "pale" *i.e.* having no red hue in the cheeks. But it may be taken literally, as we read in lines 58 and 59—

"For 'tis thy presence that exhales this blood
From cold and empty veins where no blood dwells."

8. **Be it.** To be pronounced as one syllable, as Wright points out.

invocate, used by Shakespeare three times (cp. *Sonnets*, 38. 10, and *Henry VI.*, A. i. 1. 52); *invoke* (the modern form) only twice. (Rolfe.)

11. **selfsame**, the very same. The word "self" originally meant "same," as in *Richard II.*, i. 2. 23—

"That metal, that self mould that fashioned thee."

12. **windows**, figuratively used, as not the usual and natural passage. (Schmidt.) The metaphor is perhaps based upon the superstitious custom of leaving open the window when a person is dying. Cp. *John*, v. 7. 29—

"It would not out at windows nor at doors."

13. **helpless**, unavailing, unprofitable. Cp. *Comedy of Errors*, ii. 1. 39, "helpless patience"; *Lucrece*, 1056, "poor helpless help," where "help" means remedy.

15. **had the heart**, was cruel or ruthless enough to do it.

16. **the blood**, omitted in the quartos, says Wright, who takes "blood" in the sense of "passion." (Cp. *Lear*, iv. 2. 64.) But the passage may mean—"Cursed be the blood of the man that" etc.

17. **hap**, fortune. Cp. Marlowe's *Edward II.*, iv. 2. 40—

"But Mortimer, reserved for better hap."

wretch, originally an outcast or exile: here villain. Cp. the meanings of caitiff = a villain, originally a captive.

19. **to adders, spiders, toads.** The reading of the quartos. The folios have *to wolves, to spiders.* In favour of the former it may be urged that wolves can hardly be termed "creeping things," or "venom'd things." Grant White argues that the repetition of "to" cuts off the connexion that would otherwise subsist between "wolves" and "creeping venom'd thing."

20. **venom'd**, venomous. Cp. *Timon*, iv. 3. 182—

"The gilded newt and eyeless venom'd worm,"

where "newt" means lizard. Cp. *Lear*, iii. 4. 135, "the wall-newt and the water"; *i.e.* the lizard and the newt properly so called. See also *M. Night's Dream*, ii. 2. 11—

"Newts and blind-worms do no wrong."

21. **abortive**, monstrous. The word is used as a substantive in *King John*, iii. 4. 158, to signify monstrous birth—

"Abortives, presages, and tongues of heaven."

22. **prodigious**, monstrous, portentous. Cp. *King John*, iii. 1. 46—

"Lame, foolish, crooked, swart, prodigious."

In *Henry VI.*, C. i. 4. 75, Richard is called

"that valiant, crook'd-back prodigy."

untimely, before the natural time. Cp. *Macbeth*, v. 8. 15, 16.

23, 24. **Whose ... may**, such that its .... will.

aspéct. The regular accent in Shakespeare, says Rolfe. Cp. Milton, *P. L.*, vi. 313—

"Two planets rushing from aspéct malign."

25. **unhappiness**, evil disposition. Cp. "unhappy" in *All's Well*, iv. 5. 66—

"A shrewd knave and an unhappy";

Love's Labour Lost, v. 2. 12—

"Ay, and a shrewd unhappy gallows too."

The line seems to me to mean, 'And may that deformed child inherit Richard's malignant disposition.'

28. **As I am made by my poor lord and thee.** The words "the death of" must be supplied from the previous line. "Poor" is an euphemism ordinarily used in modern English in speaking of a dead person. In this connexion it is probably merely used to express pity.

29. **Come, now towards Chertsey.** Here we have the usual ellipse of the verb of motion. Chertsey, according to Rolfe, is "a town on the Thames 19 miles south-west of London. Henry VI. was buried in Chertsey Abbey according to Grafton 'without priest or clerk, torch or taper, singing or saying,' but ancient records show expenditures for the funeral, for the hire of barges with rowers on the Thames to convey the body to Chertsey, and for obsequies and masses at the burial there." Gairdner tells us that in 1484 the body was removed from the grave in which it had lain for thirteen years at Chertsey, and conveyed to Windsor, where it received more fitting sepulture in St. George's Chapel. (*Life of Richard III.*, p. 241.)

32. **whiles.** The genitive case used adverbially as in *twi-es*, twice, *nedes*, needs, etc., but note that the A.S. genitive is *hwile*, the substantive being feminine. (Skeat.)

33. Stop, you that are carrying the dead body, and put it down.

34. **black**, wicked. So *necromancy* was called "the black art" (Ben Jonson's *Every Man in his Humour*, iv. 6. 52), as it was wrongly supposed to be derived from the Lat. *niger*, instead of the Grk. *nekros*. Cp. *Macbeth*, iv. 1. 48—

"How now, you secret, black, and midnight hags!"

35. **devoted**, pious, holy. (Schmidt.) Elsewhere in Shakespeare it is only used of persons: cp. *Two Gentlemen*, ii. 7. 9—

"A true-devoted pilgrim is not weary."

36. **Villains.** The folios have the plural, the quartos the singular, "Villaine." The latter may perhaps be the true reading, Richard's speech being adressed to the gentleman in command of the party of halberdiers.

37. The commentators, after Johnson, quote *Hamlet*, i. 4. 85—

"By heaven I'll make a ghost of him that lets me."

39. **Unmanner'd**, unmannerly, uncivil, rude. So "venom'd" in l. 20 is used for "venomous." Cp. *Shrew*, iv. 1. 169—

"You heedless joltheads and unmanner'd slaves."

stand, stop or halt. Cp. *Cæsar*, iv. 2. 1.

"*Bru.* Stand, ho!
Lucil. Give the word, ho! and stand."

40. Unless you lift your halberd higher than the level of my breast, *i.e.* make it point upward, I will strike you, etc. The gentleman had pointed his weapon against Richard.

Advance, raise: cp. *Tempest*, i. 2. 408—

"The fringed curtains of thine eye advance";

and Milton's *P. L.*, i. 536-537—

"Th' imperial ensign, which full high advanced,
Shone like a meteor, streaming to the wind."

halberd, a kind of pole-axe, or long-handled axe, with a pike attached. (Wright.)

42. **spurn upon.** The commentators remark that elsewhere Shakespeare uses "spurn" with "at" or "against." Perhaps it here means "trample on," "set the heel on."

46. **Avaunt**, begone! Shortened from the French *en avant*, forward! on! march! (Skeat.) Cp. *Merry Wives*, i. 3. 90—

"Rogues, hence, avaunt! vanish like hailstones, go;
Trudge, plod away o' the hoof; seek shelter, pack!"

minister, servant, or perhaps here messenger; "minister of hell" is applied to Joan of Arc in *Henry VI.*, A. v. 4. 93.

48. She tells Richard, whom she affects to look upon as an emissary from the infernal regions, that he cannot carry off the soul of Henry VI., as he was a holy man.

49. **curst**, angry, ill-tempered. "Shrewd," which has much the same meaning in Shakespeare, means literally the same; (shrewd =shrew-ed). Both words are used together in *Taming of the Shrew*, i. 1. 185—

"Her eldest sister is so curst and shrewd,"

and in i. 2. 70. Marlowe uses the adverb "curstly" in *Edward II.*, v. 2. 62—

"And by the way, to make him fret the more,
Speak curstly to him."

51. **thy hell**, the place of torment over which you preside, the sphere of your diabolical activity.

52. **deep exclaims**, cries of profound or heart-felt distress. Or perhaps "deep" may here mean "loud." For "exclaims" cp. iv. 4. 135, and *Richard II.*, i. 2. 2—

"Alas, the part I had in Woodstock's blood
Doth more solicit me than your exclaims."

54. **pattern**, masterpiece, because it might serve as a model to all subsequent murderers. Cp. *Othello*, v. 2. 11—

"Thou cunning'st pattern of excelling nature."

Johnson and Wright explain it as example, instance.

55, 56. Rolfe quotes from Johnson, "It is a tradition very generally received that the murdered body bleeds on the touch of the murderer. This was so much believed by Sir Kenelm Digby that he has endeavoured to explain the reason." According to Holinshed this actually occurred on the occasion represented. Wright refers to Sir Walter Scott's *Fair Maid of*

Perth, where the body of Oliver Proudfute is exposed in the church of St. John, for the purpose of discovering his murderer.

56. **congeal'd mouths, orifices closed with** clotted blood, over which the blood had dried. For "mouths," cp. *J. Cæsar*, iii. 1. 259 and 260—

"Over thy wounds now do I prophesy,
Which, like dumb mouths, do ope their ruby lips";

and iii. 2. 229 in the same play. Also *Henry IV.*, A. i. 3. 97—

"Those mouthed wounds, which valiantly he took."

57. **lump**, shapeless mass, in allusion to his ugliness: cp. *Henry VI.*, B. v. 1. 157 and 158, where Clifford says to Richard—

"Hence, heap of wrath, foul indigested lump,
As crooked in thy manners as thy shape."

In *Henry VI.*, C. v. 6. 51, the king calls him—

"An indigested and deformed lump."

58. **exhales**, draws out. Wright points out that Shakespeare seems to connect the latter part of this word with the English "hale," to draw, and not the Latin *halo*, I breathe. Cp. below, 166, and *Romeo*, iii., 5. 13—

"It is some meteor that the sun exhales."

61. The "deluge" or copious effusion of blood was clearly looked upon as miraculous, the veins being supposed to be drained of blood.

63. **which this blood drink'st.** So in *Genesis*, iv. 11, "the ground, which hath opened her mouth to receive thy brother's blood from thy hand"; and *Henry IV.*, A. i. 1. 5 and 6—

"No more the thirsty entrance of this soil
Shall daub her lips with her own children's blood."

There is a still bolder figure in *Henry VI.*, C. ii. 3. 23—

"Then let the earth be drunken with our blood."

64. Wright points out that "either" is a monosyllable as in iv. 4. 183, and *J. Cæsar*, iv. 1. 23.

65. **eat him quick**, swallow him alive. (Staunton.) See *Numbers*, xvi. 30. For "quick" cp. *Hamlet*, v. 1. 137, "'tis for the dead, not for the quick."

68. **know**, recognise, observe. Cp. *J. Cæsar*, iv. 3. 136—

"I'll know his humour when he knows his time."

71. **No beast.** For the omission of "there is" Wright compares i. 3. 186, and *Coriolanus*, ii. 3. 170.

touch, feeling. Cp. *Macbeth*, iv. 2. 9—

"He wants the natural touch."

75. **Vouchsafe**, here condescend, deign. The word originally meant to vouch or warrant as safe, guarantee, grant.

divine perfection of a woman, angelically perfect woman.

76. **supposed evils.** The Folio has "crimes." Rolfe prefers this as it strengthens the antithesis, "and the evils which Anne actually suffered, and for which she claims the right to curse, were the direct consequences of crimes which Richard calls supposed." Besides "crimes" for "evils" improves the metre. Rolfe therefore supposes that Shakespeare made the change himself. "Evils" = crimes in *Lucrece*, 1250, "cave-keeping evils," and in *Measure for Measure*, ii. 2. 965, "what future evils." The reading adopted by Wright seems to make the antithesis in line 79 more pointed, and "evils" may be pronounced as a monosyllable.

77. Only to clear myself by a detailed proof or elaborately reasoned defence. For "circumstance," cp. *Two Gentlemen of Verona*, i. 1. 36—

"So, by your circumstance, you call me fool."

78. **defused**, shapeless, deformed. (Most modern edd. have "diffused.") Cp. *Henry V.*, 2. 61—

"To swearing and stern looks, defused attire."

For the verb, see *Lear*, i. 4. 2—

"If but as well I other accents borrow
That can my speech defuse."

infection of a man, plague, or, better still, disease (deformity) in the form of a man. The Folio omits "a." If this reading be adopted, the expression would mean "plague of humanity." Cp. *Henry VI.*, C. v. 5. 28—

"Ay, thou wast born to be a plague to men."

80. To curse thy abhorred self in detail. It appears from Rolfe's note on 76, that he would take "evils" in Anne's speech in the sense of "calamities."

81, 82. Condescend to find time (or make time) for listening with patience to an attempt on my part to palliate my conduct. The "leisure" would be Anne's, and the "patience" would be shown by Anne.

84. **current**, used of coin generally received. Anne seems to mean that, if Richard were to hang himself, the charitable might say, as was said of Cawdor—

"Nothing in his life
Became him like the leaving it."

He would to a certain extent atone for his crimes by self-inflicted punishment.

86. **stand excused.** "Stand" is almost equivalent to "be." (Schmidt.) Cp. *Macbeth*, iv. 3. 107—

"The truest issue of thy throne
By his own interdiction stands accursed."

88. **unworthy slaughter**, an assassination not deserved by the victim; which the victim had done nothing to provoke.

89. **Say**, suppose. Cp. iii. 1. 75, and *Coriolanus*, v. 1. 41—

"Say that Marcius
Return me, as Cominius is return'd,
Unheard, what then?"

Why, then they are not dead, it follows then that they are not dead: a *reductio ad absurdum* of Richard's hypothesis. "Why" is properly the instrumental case of "who," and is therefore not to be considered as invariably interrogative in sense.

90. For **slave as a term of abuse**, cp. *Hamlet*, ii. 2. 576, 608.

92. See *Henry VI.*, C. v. 5. 38-40.

93. **In thy foul throat thou liest.** Rolfe explains this as equivalent to "Thou liest deliberately." But in passages of this kind there seems to be a confusion between the idea of the throat as the passage down which "the lie" is crammed when a man is made to swallow or submit to the imputation of falsehood, and as the passage by which the lie as a spoken sound issues. Cp. *Richard II.*, i. 1. 57, 125; *Henry V.*, ii. 1. 51. So "lie" means not only falsehood, but the imputation of falsehood. Cp. *Richard II.*, iv. 1. 53, 66. The meaning would therefore be, "I tell thee plainly that thou art a liar."

94. **smoking.** Cp. *Cæsar*, iii. 1. 158—

"Now, whilst your purpled hands do reek and smoke."

A **falchion** is properly a curved sword, but in English poetry the word is often used as synonymous with "sword."

95. **bend**, aim, direct, point. From the bow, which is bent in preparing to shoot, the word "bend" is applied to other weapons. Cp. *Lear*, iv. 2. 74—

"Bending his sword
To his great master,"

that is, pointing his sword against him. (Wright.) Cp. also Milton, *P. L.*, ii. 729—

"To bend that mortal dart
Against thy father's head."

Latin scholars will be reminded of a similar use of the word *tendo*. After line 95 we must understand some such words as these, "And thou would'st have pierced her with it."

98. **their guilt.** "Their" refers to "brothers."

99. **In this line "provoked" must mean "incited."** Cp. *King John*, iv. 2. 207—

"Why, did you not provoke me?"

101. **Didst thou not kill this king?** Delius and Wright trace this tradition to More's *Tragical History of Richard III.*

I grant ye. "The first and second quartos," says Rolfe, "have 'I grant yea.'" For "ye" as an oblique case, see Abbott, § 236. Rolfe compares *Henry IV.*, A. ii. 4. 390—

"I grant ye, upon instinct."

103. **hedgehog.** The hedgehog was an ill-omened beast. See *Tempest*, ii. 2. 10; *Midsummer Night's Dream*, ii. 2. 10; and *Macbeth*, iv. 1. 2. Shakespeare uses "urchin" in the same sense. Witches' familiars appear to have frequently assumed this form.

God grant me too. Here "grant" means "concede, give as a boon," but in Richard's mouth it meant "admit as true."

105. **The fitter.** Here the Folio reads "the better."

108. **holp.** Wright observes that this is the usual form of the preterite as well as the participle in Shakespeare. For the former cp. *John*, i. 1. 240—

"Sir Robert never holp to make this leg."

116. **somewhat into a slower method**, into a somewhat more serious (or "humdrum") style of conversation. Steevens remarks "as *quick* was used for *sprightly*, so *slower* was put for *serious*." In the next scene Lord Grey desires the Queen to—

"Cheer his grace with quick and merry words."

So Touchstone in *As You Like It* is said to be "very swift and sententious."

117. **timeless.** Wright says that this word is chiefly found in the earlier works of Shakespeare. Cp. *Richard II.*, iv. 1. 5—

"The bloody office of his timeless death."

Accordingly it is interesting to observe that the word is used in the same sense by Marlowe. Cp. *Edward II.*, i. 2. 6—

"This ground which is corrupted with their steps
Shall be their timeless sepulchre or mine."

Professor Ward remarks on *Faustus*, xiii. 92, "Marlowe is very fond of this suffix 'less.'" The word comes to mean "untimely, premature," because "time" often means "ripe time" or "full time."

120. **effect.** Dr. Schmidt gives "execution" as the meaning, and says that it is a case of the abstract used for the concrete. It must therefore mean "executioner." Of course the word is used in the ordinary sense in the next line.

122. **haunt.** The allusion is to the belief that a ghost often persecuted a man till he did some act. So "haunt" will mean "continually presented itself to me and urged me."

124. **live.** The quartos have "rest," which spoils the antithesis.

126. **rend.** The folios have "rent," which Wright says is frequently found in the Authorized Version of 1611, and in Shakespeare, *e.g.* in *Midsummer Night's Dream*, iii. 2. 215—

"And will you rent our ancient love asunder?"

Cp. also Marlowe's *Edward II.*, v. 1. 140—

"Well may I rent his name that rends my heart."

127. **These eyes,** *i.e.* Gloucester's eyes.

131. **Black night o'ershade,** may black night overshadow! Night is symbolical of death.

146. **mortal poison,** deadly poison. Cp. *Richard II.*, iii. 2. 21—

"Whose double tongue may with a mortal touch
Throw death upon thy sovereign's enemies."

150. **infected,** *i.e.* with love; cp. *Tempest*, iii. 1. 31—

"Poor worm, thou art infected";

Love's Labour Lost, ii. 1. 230—

"Navarre is infected";

and v. 2. 419—

"Write 'Lord have mercy on us' on those three;
They are infected."

In this passage there is an allusion to the custom of writing "Lord have mercy on us" on the doors of houses in which people lay sick of the plague.

151. **basilisks.** The basilisk was a fabulous serpent supposed to kill by its look; also a cannon. In the following passage (*Henry V.*, v. 2. 17)—

"The fatal balls of murdering basilisks,"

there is a play on the two meanings of the word.

153. **a living death,** a life which closely resembles death. Cp. *Lucrece*, 726—

"Made her thrall
To living death and pain perpetual."

Johnson points out that the expression is imitated by Pope—

"A living death I bear,
Says Dapperwit, and sunk beside his chair."

155-166. Wright supposes that these words, which are not found in the quartos, were added by Shakespeare to the original draft of the play.

155. **aspect.** For the accent cp. *Henry IV.*, A. i. 1. 98—

"Malevolent to you in all aspects";

and see Note on 23, 24. The Folio reads "aspects," which Delius adopts.

store, plenty, abundance. Cp. *Richard II.*, i. 4. 5—

"And say, what store of parting tears were shed?"

156. **remorseful tear**, tear of pity; cp. *Henry VI.*, B. iv. 1. 1—

"The gaudy, blabbing and remorseful day";

and the modern use of the word "remorseless." It is well known that in Shakespeare "remorse" frequently = "pity."

157. **No**=not. Cp. *Comedy of Errors*, i. 1. 155—

"Beg thou, or borrow to make up the sum,
And live; if no, then thou art doom'd to die";

and *Tempest*, i. 2. 427—

"If you be maid or no."

159. **black-faced**, gloomy, stern.

163. **That all the standers-by had wet**, so that all the by-standers had wetted.

166. See line 58 of this scene.

169. **smoothing**, flattering: cp. i. 3. 48 below—

"Smile in men's faces, smooth, deceive and cog."

The quartos have "soothing."

170. **fee.** There is probably here an allusion to the fee received by an advocate. Richard's heart is the suitor; his tongue pleads its case.

176. **hide**, bury. The word means "sheathe" in *As You Like It*, ii. 7. 119. *Abdo* is used by Virgil in the same sense. (*Aeneid*, ii. 553.)

179. **the death**, used specially of death by judicial sentence, as in *Midsummer Night's Dream*, i. 1. 65.

180-182. The folio reading. Wright states that the quartos have—

"'twas I that kild your husband
. . . 'twas I that kild King Henry."

182. **dispatch**, probably make haste. Cp. *King John*, iv. 1. 27—

"Therefore I will be sudden and dispatch."

Schmidt thinks that it means "put to death." This appears to be the meaning in *King Lear*, ii. 1. 60.

184. **or take up me**, accept me as a husband. Cp. *Twelfth Night*, v. 1. 151—

"Fear not, Cesario; take thy fortunes up."

188. **Tush**, the reading of the quartos, is often used in Shakespeare to express contempt and impatience. Cp. *Henry IV.*, A. iv. 2. 73. The Folio omits "Tush."

189. **even with the word**, as soon as the word is uttered. Cp. *Venus and Adonis*, 900—

"And with that word she spied the hunted boar";

Tempest, iv. 1. 164—

"Come with a thought."

190. In this and the following line the second "love" means "beloved person."

195. **I fear me.** See Abbott's *Shakespearian Grammar*, § 296.

197. **put up**, sheathe. Cp. *Tempest*, i. 2. 469—

"Put thy sword up, traitor."

203. **To take is not to give.** Omitted in the Folio, which assigns the previous line to Anne. Cp. *Twelfth Night*, v. 1. 162, where the "contract of eternal bond of love" is "strengthened by interchangement of your rings." Anne apparently means that her betrothal or engagement would not be valid unless she gave a ring to Richard III. in exchange for his.

207. For **suppliant** the Folio reads *servant*, which is almost equivalent to lover. Schmidt says that it is applied as a term of gallantry to gentlemen conversing with ladies, not only by themselves, but by the ladies to whom they make their court. Cp. *Two Gentlemen of Verona*, ii. 1. 106, 114, 140. The word is frequently used in this sense in Ben Jonson's *Every Man in his Humour*. See Wheatley's note on iv. 2. 1 of that play, where he quotes Chaucer's *Knight's Tale*, 956—

"For in my tyme a servant was I on."

211. **sad designs**, sad work in hand, or business. Cp. *Richard II.*, i. 3. 45—

"Appointed to direct these fair designs."

212. **more cause** is the reading of the quartos. The Folio has *most cause*. Richard affects to consider that, as he murdered Henry VI., he had most cause to be grieved at his death. It was incumbent on him to shed tears of repentance in addition to those due on account of the death of a kinsman.

213. **presently**, immediately. Crosby Place (called in the Folio Crosby House), still standing in Bishopsgate Street, was built by Sir John Crosby, who died in 1475. Sir Thomas More lived in the house, and after his execution it was leased by William Roper, the husband of his daughter Margaret. Richard is said to have lived in it, but Wright states that at the time at which the play opens Sir John Crosby was still living in it.

216. **expedient**, perhaps "expeditious," as in *King John*, ii. 1. 60, or "convenient, proper." Richard either means that he will hurry to Crosby Place as rapidly as possible to pay his respects to Anne, or more probably that he will pay her a visit with all due respect.

220. **joys**, gladdens, as in *Pericles*, i. 2. 9—

"Yet neither pleasure's art can joy my spirits."

Cp. also *Cymbeline*, v. 5. 424.

225. Imagine that I have already expressed kind wishes for your welfare.

227. Wright observes that, according to Holinshed, the body of Henry was taken from St. Paul's to the Black-Friars. So too Gairdner. (*Life of Richard III.*, p. 18.) Thence it was carried to Chertsey Abbey, and buried in our Lady's Chapel. After it had lain there thirteen years, it was removed to Windsor, and buried in St. George's Chapel.

228-229. Cp. *Henry VI.*, A. v. 3. 77, 78, and *Titus Andronicus*, ii. 1. 82, 83.

234. **witness of her hatred**, justification of her hatred. So Rolfe, who paraphrases thus, "bearing witness to the justice of her hatred." But he prefers the folio reading, "*my* hatred." The corpse by bleeding bore witness to the murderous enmity of Richard.

238. Rolfe's interpretation seems to be correct—

"When the chances against me were as the world to nothing."

He compares *Romeo and Juliet*, iii. 5. 215—

"Romeo is banished, and all the world to nothing
That he does ne'er come back to challenge you."

241. **some three months since**, about three months ago. Wright observes, three weeks would have been nearer the mark. The battle of Tewksbury took place on the 4th of May, 1471, and Henry's body was taken to Chertsey on Ascension day, May 23. For the use of "some" see Abbott, § 21.

244. **Framed in the prodigality of nature**, composed when Nature was in a generous mood, in other words endowed with the choicest natural gifts.

245. **and, no doubt, right royal**, probably the genuine issue of a king, or it may mean of truly princely character.

247. **debase**, descend so low as to cast. The Folio has "abase."

248. **golden prime**, promising youth. *Golden* here means "happy, auspicious, excellent," as in *Sonnet* iii. 12; *Twelfth Night*, v. 1. 391, and many other passages.

250. **not equals**. See Abbott, § 305.

251. **unshapen**, means the same as the folio reading, *misshapen*.

252. **beggarly denier**, miserable twelfth part of a sou.

253. **I do mistake my person all this while**, I have taken an incorrect (because too unfavourable) view of my personal appearance up to the present time.

255. **marvellous proper**, exceedingly handsome. Cp. *Much Ado*, i. 3. 54; and *Othello*, iv. 3. 35. Wright quotes from *Hebrews*, xi. 23, "because they saw that he was a proper child."

256. **be at charges for**, go to the expense of. For the plural cp. *Coriolanus*, v. 6. 79—

"The charges of the action";

and *Henry VI.*, B. i. 1. 61—

"Of the king of England's own proper cost and charges."

257. **entertain**, engage. Cp. *King Lear*, iii. 6. 83; and Marlowe's *Edward II.*, i. 1. 46—

"If I speed well, I'll entertain you all."

259. Since I have managed to get on good terms with myself, *i.e.* to secure my own approbation of my personal appearance. Abbott explains the passage thus, "Since I have crept into (Lady Anne's) favour with the aid of my personal appearance, I will pay some attention to my person." (§ 193.)

261. **in his grave**, into his grave. Cp. below, i. 3. 89; Abbott, § 159.

263. He now proposes to contemplate his own shadow in a different spirit to that indicated above in i. 1. 26, 27.

SCENE III.

The scene is laid in the palace at Westminster, which formerly stood on the south side of Westminster Hall. (Wright.) The same commentator observes that Lord Grey was properly only Sir Richard Grey, being the youngest son of the queen by her first husband Sir John Grey. Shakespeare appears to have followed More and Hall.

3. There appears to be a confusion of two constructions, "(the fact) that you take it ill makes him worse," and "in that you take it ill you make him worse." The line may be literally paraphrased thus, "Because you take it ill, the fact that you do so makes him worse."

5. **quick**, lively, sprightly. Cp. above, i. 2. 116. The Folio reads "eyes" for "words."

6. **betide of me**, become of me. The Folio reads "on." The word is generally used with "to," or without any preposition.

12. **Is put unto the trust**, is entrusted to the guardianship.

13. **nor none of you.** See Abbott, § 406. Wright compares *Sonnet* cxvi. 14—

"I never writ, nor no man ever loved."

15. I prefer Clark's interpretation, "It is resolved upon, but not officially decided." There were still certain formalities to be gone through.

16. **if the king miscarry**, if anything happen to or go wrong with the king; used euphemistically. See v. 1. 5, and compare *Twelfth Night*, iii. 4. 70, "I would not have him miscarry for the half of my dowry." (Wright.) It may be observed that the desire to avoid plain speaking with regard to death or funeral ceremonies, which appears to be natural to all men, often produces ambiguity.

17. Theobald altered Derby to Stanley on the ground that Thomas Lord Stanley was not created Earl of Derby till after the battle of Bosworth Field.

18. See i. 1. 122.

20. **The Countess Richmond**, Margaret, daughter to John Beaufort, first Duke of Somerset. After the death of her first husband, Edmund Tudor, Earl of Richmond, half-brother to King Henry VI., by whom she had one son, afterwards King Henry VII., she married first Sir Henry Stafford, uncle to the Duke of Buckingham, mentioned in this play, and afterwards Thomas Lord Stanley.

21. Will scarcely say "so be it" to your kind prayers, will scarcely join in them.

25. See i. 2. 250.

26. **envious**, spiteful, malicious. This is the usual meaning of the word in Shakespeare.

27. **in true report.** The Folio reads "on." See Abbott, § 160.

29. **wayward sickness**, illness which makes people capricious and perverse, opposed to rooted ill-will.

31. **But now**, only just this moment. Cp. *Two Gentlemen*, i. 1. 71—

"But now he parted hence to embark for Milan."

35. **Did you confer**, etc., did you have any conversation with him? Cp. *Taming of the Shrew*, v. 2. 102—

"They sit conferring by the parlour fire."

36. **Madam, we did.** The Folio reads "I (=ay) Madam."

atonement = reconciliation in the three passages in Shakespeare in which it is used.

37. **Betwixt.** The Folio reads "between," which is the usual modern form.

39. **warn**, summon. Cp. *King John*, ii. 1. 201—

"Who is it that hath warn'd us to the walls."

41. I am afraid that our good fortune has reached its meridian height and will now begin to decline. Cp. *Julius Cæsar*, iv. 3. 217.

43. The Folio reads, "Who is it that complaines," but it has "them" in the next line.

44. The word "forsooth" implies that Gloucester considers the charge ridiculous.

45. **but lightly**, only slightly, *i.e.* but little. Cp. below, iii. 1. 121.

46. **such dissentious rumours**, reports so likely to produce ill-feeling.

47. **speak fair.** Wright thinks that this was altered to "look fair" in the Folio, as it differed but little in meaning from "flatter." "Look fair" would, I suppose, mean "look pleasant."

48. **smooth.** See above, i. 2. 169.

cog, deceive, cheat. Cp. *Troilus and Cressida*, v. 6. 11—

"Come, both you cogging Greeks; have at you both."

The word is used in Florio's Montaigne, 306—

"They lie, they cog, and deceive one another."

49. **Duck with French nods.** For the contemptuous use of "duck," cp. *King Lear*, ii. 2. 109—

"Than twenty silly ducking observants."

To illustrate Shakespeare's love of ridiculing French manners, Wright quotes from *Romeo and Juliet*, ii. 4. Cp. also *Henry VIII.*, i. 3.

52. **abused**, misrepresented.

53. By effeminate, cunning, low-born fellows skilled in ingratiating themselves with great people. For "by" the Folio reads "with." Cp. *Julius Cæsar*, iii. 2. 201—

"Here is himself, marred, as you see, with traitors."

For the word "silken," cp. *King John*, v. 1. 70, "A cocker'd silken wanton, etc." It may perhaps mean "smooth-tongued." Cp. *Love's Labour Lost*, v. 2. 406—

"With taffeta phrases, silken terms precise."

For "insinuating," cp. *Othello*, iv. 2. 131—

"Some busy and insinuating rogue."

For the use of the word "Jacks," Wright compares *Much Ado*, v. 1. 91—

"Boys, apes, braggarts, Jacks, milksops";

and *Henry IV.*, A. iii. 3. 99. See also *Merry Wives*, i. 4. 123; ii. 3. 32, and the other passages quoted by Schmidt, *s. v.*; and Marlowe's *Edward II.*, i. 4. 411—

"I have not seen a dapper Jack so brisk."

54. **in all this presence**, in all this assembled company; generally used of the persons attending upon royalty. (Wright.) Cp. *King John*, ii. 1. 196, "It ill beseems this presence," etc.

55, 56. For the play on the two meanings of the word "grace," cp. *Henry IV.*, A. i. 2. 18 and ff., "God save thy grace,—majesty, I should say, for grace thou wilt have none."

58. **person**. The Folio reads "grace."

60. **a breathing-while**, a very short time. Cp. *Venus and Adonis*, 1142—

"Bud and be blasted in a breathing-while."

61. **lewd**, vile, base. "In Anglo-Saxon *læwed* signifies lay, and *thæt læwede folc* means the laity as opposed to the clergy. Hence it came to signify rude, uninstructed, and so base, low, vulgar." (Wright.) For the meaning "vile," cp. *Henry IV.*, A. iii. 2. 13—

"Such poor, such base, such lewd, such mean attempts."

Shakespeare also uses it in the ordinary modern meaning.

64. **by any suitor else**. Of course "else" is superfluous, as in *Macbeth*, v. 8. 4—

"Of all men else I have avoided thee." (Wright.)

But perhaps the king's heart is poetically regarded as a suitor or petitioner. See above, i. 2. 171.

65. **Aiming**, guessing.

For **belike**, see above, i. 1. 49.

interior, inward, deep-seated. The context shows that Richard did not attempt to conceal it.

67. **kindred**. The Folio reads "children."

68. **Makes him to send**. An involved construction. Shakespeare writes as if "his own royal disposition" or "your interior hatred" were the nominative. For what follows the Folio has simply—

"That he may learne the ground."

70. **I cannot tell**, I do not know what to say, I cannot make it out. Cp. *Henry IV.*, B. i. 2. 190; *Taming of the Shrew*, iv. 3. 22, etc.

71. **make prey.** Cp. below, iii. 5. 84; and *Troilus and Cressida*, i. 3. 123—

"Must make perforce an universal prey."

72. Since every low-born fellow has been ennobled, many a noble has been treated with as little respect as if he were a man of low birth.

75. **and my friends'**, and that of my friends.

77. God ordains that we have to suffer distress owing to you. The queen had expressed a wish that she and her friends might never be reduced to a condition in which they would have to implore the aid of Richard. In *King John*, iii. 1. 211 and ff., Shakespeare plays on the various senses of the word "need" in a very similar way.

80. **many fair promotions.** The Folio reads "great promotions." In this reading "promotions" must be pronounced as a quadrisyllable.

82. **were worth a noble**, possessed a noble, a gold coin worth 6*s.* 8*d.* Wright quotes *Henry VI.*, A. v. 4. 23—

"*Puc.* Peasant, avaunt! You have suborned this man
Of purpose to obscure my noble birth.
Shep. 'Tis true I gave a noble to the priest
The morn that I was wedded to her mother."

For puns on "noble" and "royal" (=10*s.*), see *Henry IV.*, A. ii. 4. 317, 321; *Richard II.*, v. 5. 67.

83. **careful**, full of anxieties. Cp. *Richard II.*, ii. 2. 75—

"O full of careful business are his looks."

84. **hap.** See above, i. 2. 17.

88. **injury**, injustice.

89. By falsely involving me in these disgraceful suspicions. For "in," cp. i. 2. 261. For "suspects"=suspicions, cp. *Comedy of Errors*, iii. 1. 87—

"And draw within the compass of suspect";

and Marlowe's *Edward II.*, iv. 6. 4—

"Free from suspect, and fell invasion."

90. See Abbott, 406. For "cause" the Folio has "mean," in the singular, as in *Romeo and Juliet*, iii. 3. 45, and many other passages.

98. **marry.** An oath by the Virgin Mary. It appears in the form "mary" in Ben Jonson's *Every Man in his Humour*, i. 2. 40 (Wheatley's edition).

100. **marry with.** Cp. *Midsummer Night's Dream*, i. 1. 40—"to marry with Demetrius."

102. **I wis**, a corruption of *ywis* from A.S. *gewis*. For "worser" cp. *Tempest*, iv. 1. 27.

106. **With.** The Folio has "of." Wright compares *Winter's Tale*, ii. 2. 48—

"I'll presently
Acquaint the queen of your most noble offer."

109. **To be thus taunted, scorn'd and baited at.** The Folio reads—

"To be so baited, scorn'd, and stormed at."

"To bait," often used in Shakespeare in the senses, (1) to attack with dogs; (2) to harass. According to Skeat the literal meaning of the word is "to make to bite."

113. **What!** Wright observes that if we take "what" in the sense of "why" (as in *Henry IV.*, B. i. 2. 129, and *Romeo and Juliet*, i. 5. 57) we may dispense with the note of exclamation, or interrogation. The latter is found in the Folio.

116. I dare run the risk of being sent to the Tower. Cp. *Henry VI.*, B. iii. 2. 349, 350—

"I will repeal thee, or be well assured,
Adventure to be banished myself."

This line is said not to be found in the quartos. In the Folio line 114 is wanting, but the sense is completed by *avouch't* being read for *avouch* in line 115.

117. **my pains**, my labours, toils. We now use "to take pains" in the sense of to take trouble, but not "to take pain." The latter phrase is found in *Merchant of Venice*, ii. 2. 194.

121. **your husband king.** Wright points out that in 1460, when Edward first became king, Richard was eight years old.

122. **pack-horse**, drudge. Cp. *Lucrece*, 928, "sin's pack-horse."

125. **royalise**, make royal.

128. **factious for**, partisans of. Cp. below, ii. 1. 20, and *Julius Caesar*, i. 3. 118—

"Be factious for redress of all these griefs."

130. **Margaret's battle.** Wright says, the second battle of St. Alban's (fought on Shrove-Tuesday, February 17th, 1461), so called because Margaret was victorious in it, to distinguish it from the first battle fought on Thursday, May 22nd, 1455, in which Henry was defeated.

I prefer to take "battle" as "army" with Ritson, Delius, Singer, and Rolfe. Cp. *King John*, iv. 2. 78—

"Like heralds 'twixt two dreadful battles set."

It is said in *Henry VI.*, C. iii. 2, that the queen's former husband died "in quarrel of the house of York." But the account here given is the true one.

138. **party**, side. Cp. *Richard II.*, iii. 2. 202, 203—

"And all your southern gentlemen in arms
Upon his party."

139. **for his meed**, by way of reward for it. But "his" is probably genitive of "he," not of "it."

For **mewed up**, see on i. 1. 38.

142. **childish-foolish**. See Abbott, 2. In the Folio it is printed without a hyphen.

144. **cacodemon**, evil spirit. Wright shows that it is found in Beaumont and Fletcher's *Bloody Brother*, iv. 2. He remarks that it is used nowhere else in Shakespeare, and savours of a playwright who had been to the university.

145. **busy days**, stirring times; a euphemism. So war and even assassination are designated "business" by Shakespeare. See *Coriolanus*, i. 3. 20, and *Julius Cæsar*, iii. 1. 168.

147. **our lawful king**. The Folio reads "our sovereign king."

150. **the thought of it**. The Folio reads "the thought thereof."

155. **A little joy**. Dyce conjectures "As little joy"; Grant White "And little joy," and an anonymous conjecturer is said by the Cambridge editors to have proposed "Ah! little joy."

159. **In sharing**, in dividing among you; used also of pirates in *Henry VI.*, B. i. 1. 228—

"While all is shared and all is borne away."

pill'd, robbed, plundered. From this verb is derived the noun "pillage," which in modern English is also used as a verb. Wright quotes from *Richard II.*, ii. 1. 246—

"The commons hath he pill'd with grievous taxes."

161. The construction is, "If not that (because) you bow like subjects, I being queen, yet that you quake like rebels, I being deposed by you." The Folio reads "If not, that I am queen," etc., omitting the comma after "that" in line 162. This we must explain, "If you do not bow like subjects that (because) I am queen, yet you quake like rebels, because I have been deposed by you." In the latter case the construction is more involved, "not" preceding the verb, as in *Tempest*, v. 1. 38—

"Whereof the ewe not bites."

163. **gentle villain**. Johnson takes "gentle" as "high-born." Wright says that the expression is ironical. It may be therefore paraphrased as "kind-hearted, tender, compassionate."

164. **what makest thou?** What is your business? How come you to be here?

165. **marr'd.** The opposition between "make" and "mar" is found in many passages in Shakespeare. Wright compares *Love's Labour Lost*, iv. 3. 191—

> "*Cost.* Nay, it makes nothing, sir.
> *King.* If it mar nothing neither,
> The treason and you go in peace away together."

Cp. also *Midsummer Night's Dream*, i. 2. 39; *As You Like It*, i. 1. 31-34: Margaret says "I am only recounting the havoc you have made."

167. Malone points out that the introduction of Margaret in this scene is a poetical fiction. "After the battle of Tewksbury in May, 1471, she was confined in the Tower, where she continued a prisoner till 1475, when she was ransomed by her father Reignier, and removed to France, where she died in 1482."

174-180. See *Henry VI.*, C. i. 4.

176. **scorns.** This is the reading of the Folio. The Clarendon Press edition has "scorn." The plural seems better to express the repeated taunts of Margaret. Wright compares *Hamlet*, iii. 1. 70—

> "For who would bear the whips and scorns of time?"

177. **a clout.** It was a "napkin" or handkerchief according to *Henry VI.*, C. i. 4. 79. It is here perhaps contemptuously spoken of as a "clout" or "rag."

181. **plagued**, punished. Cp. *King John*, ii. 1. 184—

> "That he is not only plagued for her sin."

182. Ritson compares *Thomas Lord Cromwell* (1602)—

> "How just is God, to right the innocent."

183. Wright observes that the "babe" was older than Clarence and Richard.

186. Before "No man," "There was" is omitted: cp. i. 2. 71.

187. **Northumberland.** See *Henry VI.*, C. i. 4. 150, 151, and 169-174.

188. **snarling**, growling like dogs about to fight: cp. *King John*, iv. 3. 148-150.

> "Now for the bare-pick'd bone of majesty
> Doth dogged war bristle his angry crest,
> And snarleth in the gentle eyes of peace."

194. **Could all but answer**, were only sufficient, when taken all together, to answer, or atone for, the death of that silly child. "Brat" is a term of contempt for a child.

196. **quick.** This word seems to pass through the meaning of "lively, hearty" to that of "keen, fierce."

197. **by surfeit.** Alluding to his luxurious life (Johnson). Over-indulgence is opposed to a military life in *Coriolanus*, i. 3. 26, "I had rather had eleven die nobly for their country than one voluptuously surfeit out of action."

201. **like untimely violence,** a similar premature and violent death. I take "like" as an adjective.

204. **loss.** The Folio has "death" here.

206. **stall'd,** installed, invested.

210. Wright tells us that Hall does not mention Rivers as present at the time of Rutland's murder.

212. **God I pray him.** Cp. below iii. 1. 10 and 26.

214. But that every one of you may be cut off by some unexpected calamity.

215. Bring thy incantation to an end, thou detestable wrinkled witch.

219. **let them keep it.** Cp. *Hamlet*, iii. 4. 173—

> "Heaven hath pleased it so,
> To punish me with this and this with me,
> That I must be their scourge and minister."

Heaven = the gods, or the powers above.

222. Wright points out that the following passage in *Isaiah* lxvi. 24, "their worm shall not die," has been interpreted of the stings of conscience.

begnaw, cp. *Taming of Shrew*, iii. 2. 55, "begnawn with the bots."

225. **that deadly eye.** Probably another allusion to the fable of the basilisk.

228. **elvish-mark'd,** marked by the fairies with some "mark prodigious" or some "blot of nature's hand."

abortive, deformed.

rooting, grubbing. He rooted up the "finest flowers" as Warburton says. Cp. *Venus and Adonis*, 636. In the word "hog" there is an allusion to the boar in Richard's armorial bearings, and perhaps to the lines for which Collingbourne suffered—

> "The cat (Catesby), the rat (Ratcliffe), and Lovel our dog
> (Lord Lovel)
> Do rule all England under a hog."

Lovel appears to have been a common name for a dog.

230. **The slave of nature,** either the greatest villain in the world or a born villain. But there may also be an allusion to the custom of branding thievish or runaway slaves.

231. **Thou slander**, etc., thou disgrace to thy mother. Cp. *King John*. iii. 1. 44—

"Ugly and slanderous to thy mother's womb."

The Folio reads "heavy mother's womb." In this reading Wright explains "heavy" as sad. But would it not mean "pregnant" here also?

233. **rag of honour**. Warburton reads "wrack." But the commentators explain that "rag" is used contemptuously, quoting *Timon of Athens*, iv. 3. 271, "thy father that poor rag," and *Taming of the Shrew*, iv. 3. 112. It seems to mean literally "thou that in respect of honour art but a tattered fragment." His robe of honour had been torn by himself in many places. Before Margaret can end her speech with "Richard," he interposes "Margaret," and when he hears "Richard," he pretends to think that she had called him.

235. **I cry thee mercy**, I beg thy pardon. Cp. *King Lear*, iii. 6. 54—

"Cry you mercy, I took you for a joint-stool."

Here "I" is omitted.

236. **call'd me all these bitter names**. The word "call" is used in a double sense, (1) that of summoning a person, or attracting his attention; (2) that of affixing an opprobrious epithet to a person.

238. **make the period to my curse**, bring my curse to a full conclusion, finish my curse. Cp. *Henry IV.*, B. iv. 5. 231—

"My wordly business makes a period."

241. **painted queen**, counterfeit queen, sham queen. Cp. *Hamlet*, iii. 1. 53—

"Than is my deed to my most painted word."

vain flourish of my fortune. Schmidt explains this "as a mere varnish representing what I was indeed." The idea seems to be that Elizabeth is the mere gilded shell of what in Margaret was solid substantial majesty; the mere tinsel imitation of her majesty. Wright illustrates the passage by *Hamlet*, ii. 2. 90 and 91—

"Therefore, since brevity is the soul of wit,
And tediousness the limbs and outward flourishes."

242. Why do you strew the sugar of flattery on that spider bloated or swollen with venom? Ritson says that a bottled spider is a "large, bloated glossy spider," supposed to contain venom proportionate to its size. It appears from Steevens's note in the Variorum edition that a certain Robert Heron, Esquire, considered it to be a "spider kept in a bottle long fasting and therefore more spiteful and venomous." This grotesque interpretation may, of course, be rejected.

243. **ensnareth thee about**, encircles thee like a noose, or perhaps like a net. The original meaning of snare is "noose."

246. **To help thee curse.** Wright compares for the construction *Romeo and Juliet*, iv. 2. 34—

"To help me sort such needful ornaments."

In modern English "to" would be inserted.

bunch-back'd, hump-backed. Wright considers that the epithet is not appropriate to a toad, but there seems to me to be a reference to the toad's "bunchy" shape. For the venom of the toad, cp. *As You Like It*, ii. 1. 13—

"Which, like the toad, ugly and venomous," etc.

The same notion is found in many other passages in Shakespeare.

248. Lest thou provoke to anger our long-suffering temper and make us do thee an injury. Rolfe compares *Much Ado*, v. 1. 102—

"Gentlemen both, we will not wake your patience."

250. If you were treated as you deserved, you would be taught how to behave. In the next line "duty" means homage.

251. **lunatic.** Shakespeare uses the adjective more often than the substantive. In modern English the substantive is the more common.

255. **master marquess.** "Master" is probably contemptuous, as it was not, as a rule, applied to gentlemen. Cp. *Much Ado about Nothing*, iv. 2. 17—

"Write down, master gentleman Conrade."

malapert, saucy, forward. Used to Prince Edward in *Henry VI.*, C. v. 5. 32, and to Sebastian, in *Twelfth Night*, iv. 1. 47.

256. **fire-new**, brand-new. Cp. *Twelfth Night*, iii. 2. 23, "some excellent jests fire-new from the mint." So Dorset's title, being, so to speak, fresh from the mint, is scarcely accepted as coin in ordinary circulation.

257. **your young nobility**, you, recently created nobleman as you are. He was created Marquis of Dorset on the 18th of April, 1475.

264. **aery buildeth**, either our brood makes its nest, or our nest is built. The word, according to Skeat, is not connected with M.E. *ey*, an egg, but with Icel. *ari*, an eagle. For the idea, cp. *Henry VI.* C., v. 2. 11 and 12.

267. **my son.** Cp. *King John*, ii. 1. 499 and 500—

"Which, being but the shadow of your son,
Becomes a sun and makes your son a shadow."

Wright remarks that the quibble between "sun" and "son" is not unfrequent in Shakespeare. See i. 1. 2. Ritson remarks of Margaret, "Her distress cannot prevent her quibbling." So Gaunt on his deathbed, and Ajax in the play of Sophocles "play nicely" with their names. Cp. Antonio's jest in *Merchant of Venice*, iv. 1. 281, where the Clarendon Press Editors remark, "A jest like this enhances the pathos."

273. **Have done.** The Folio reads "Peace, peace." Walker thinks the speech should not be given to Buckingham.

276. **my hopes**, my son and my husband in whom all my hopes centred. Margaret is addressing Richard principally, and apparently not thinking of Buckingham.

277. The only charity shown to me has been cruel wrong, life is to me so much humiliation.

282. **fair befal thee**, may good fortune happen to thee! Cp. *Richard II.*, ii. 1. 129—

> "My brother Gloucester, plain well-meaning soul,
> Whom fair befal in heaven 'mongst happy souls,"

(Wright). Schmidt takes "fair" as a substantive here and in *King John*, i. 1. 78. In *Midsummer Night's Dream*, i. 1. 182, "your fair" = your beauty.

285, 286. Buckingham means to say "And no one here comes within the range of your curse, for curses never take effect outside the lips of those that utter them." "In" is used as in i. 2. 261.

287, 288. I will never consent to believe that they do not mount up to the sky, and disturb the tranquillity that reigns there under the protection of God (*i.e.* among heavenly beings) or the calm of God himself. In either case heavenly ministers would descend to execute vengeance on the wrong-doer. Cp. *Richard II.*, i. 3. 132-139.

291. **His venom tooth will rankle**, his poisonous tooth will produce an inflamed or festering wound that must end in death. The quartos have "will rankle thee to death." Wright compares *Richard II.*, i. 3. 302—

> "Fell sorrow's tooth doth never rankle more
> Than when he bites but lanceth not the sore."

For *venom* = poisonous, cp. *Comedy of Errors*, v. 1. 69—

> "The venom clamours of a jealous woman
> Poison more deadly than a mad dog's tooth."

293. **Sin, death, and hell have set their marks on him.** Sir William Blackstone and Malone thought Milton might have derived his allegory from this passage. (See *P. L.*, ii.) But Wright thinks Milton may have taken it from the Bible. The latter

supposition is, at least, equally probable. It was a common belief that deformity of body indicated a malignant disposition. See Bacon's *Essay* xliv. Cp. also above 228-231.

296. **respect**, care for, regard, pay any attention to, take notice of. Cp. *Two Gentlemen of Verona*, i. 2. 134—

"If you respect them, best to take them up."

298. **soothe**, flatter. Cp. *Coriolanus*, ii. 2. 77—

"You soothed not, therefore hurt not."

304. **on end.** The Folio has "an end," where "an" is another form of the preposition. Cp. "anon."

305. **I muse**, I wonder. "Wonder" is said to be actually found in the quartos. Cp. *Henry VI.*, B. iii. 1. 1—

"I muse my lord of Gloster is not come."

309. Wright tells us that the first and second folios assign this speech to Margaret, instead of Elizabeth, to whom the first five quartos assign it. The remaining quartos give it to Hastings and the third and fourth folios to Derby.

310. Yet you enjoy the whole advantage that is to be derived from the injury done to her. Richard applies the legal principle, "Cui bono?" But, if the previous speech is put into the mouth of any one but Elizabeth, "all" must be taken as the nominative plural.

314. He is confined in a sty, to be fattened for killing as a reward for all his trouble. The verb is used again in iv. 5. 3 of this play. The noun is found in *Henry IV.*, B. ii. 2. 160, "Doth the old boar feed in the old frank?" The word "sty" is used as a verb in *Tempest* i. 2. 342—

"Here you sty me
In this hard rock."

317. **scathe**, harm, mischief. The noun is used four times by Shakespeare and the verb once.

318. **being well advised**, and therein I show my good sense.

322. **Catesby.** Sir William Catesby of Ashby St. Leger, who was Sheriff of Northampton, 18 Edward IV., and under Richard was Chancellor of the Exchequer and either Attorney-General or Speaker of the House of Commons, for on this point authorities are not agreed. (French, *Shakespeareana Genealogica*, quoted by Wright.)

325. **set abroach**, set a-going, a metaphor from a beer-barrel. The M.E. phrase is *setten on broche*. (Skeat.) Cp. *Romeo and Juliet*, i. 1. 111—

"Who set this ancient quarrel new abroach?"

326. I impute as terrible crimes to others, I make the ground of grievous accusation against others.

327. **whom I have laid.** The Folio reads "who I have cast." If this reading is adopted, "in"=into, as in i. 2. 261.

328. **beweep.** The prefix is probably intensive.

gulls, fools, dupes, from the notion that the gull is a silly bird. (Cp. the modern English "booby.") This is Skeat's view, but Wright shows that the word means a nestling in Cheshire, and this is the sense in *Henry IV.*, A. v. 1. 60, and *Timon*, ii. 1. 31. In *Twelfth Night*, iii. 2. 73, Malvolio is called a "gull." In the list of characters of *Every Man in his Humour*, Mr. Stephen is described as "a country gull," and Mr. Matthew as "the town gull."

329. **Namely**, perhaps=especially, chiefly. "Namely" is often used in this sense in Florio's Montaigne, and Robinson's translation of More's *Utopia*. The following quotation from the latter work, p. 80, line 18 (ed. Lumby) will suffice, "For it is a solempne custom there, to have lectures daylye early in the morning, where to be present they only be constrained that be namelye chosen and appoynted to learninge."

334. For the idea, cp. *Merchant of Venice*, i. 3. 99-103.

337. **old odd ends**, threadbare, detached scraps. Richard picked up any Scriptural fragment that would suit his purpose.

339. **executioners**, apparently a euphemism for murderers. But the king had given an order for the execution of Clarence. See ii. 1. 87.

340. **hardy, stout, resolved mates**, daring, bold, resolute or determined fellows. For the use of "resolved," cp. *King John*, v. 6. 29—

"A monk, I tell you; a resolved villain."

Some editors write "stout-resolved" with a hyphen, making it a compound adjective.

346. **sudden**, quick. Cp. *Tempest*, ii. 1. 306—

"Then let us both be sudden."

347. **obdurate.** For the accent, cp. *Merchant of Venice*, iv. 1. 8; *Titus Andronicus*, ii. 3. 160—

"Be not obdurate, open thy deaf ears';

and Milton, *P. L.*, vi. 790—

"Or wonders move th' obdurate to relent."

348. **well-spoken**, eloquent. There is no hyphen in the Folio. Cp. Abbott, § 295 (p. 207).

349. **if you mark him**, if you attend to him. Cp. *Henry IV.*, B. i. 2. 139, "The malady of not marking."

354. **drop millstones.** "To weep millstones" seems, as

Schmidt says, to be practically equivalent to not weeping at all. Cp. *Troilus and Cressida*, i. 2. 158—

"Queen Hecuba laughed till her eyes ran o'er.
Cres. With millstones."

For "drop tears" the Folio has "fall Teares." "Fall" is used actively by Shakespeare in *As You Like It*, iii. 5. 5—

"Falls not the axe upon the humbled neck";

and many other passages. In *Richard II.*, iii. 4. 104, some of the quartos read "drop."

SCENE IV.

For "Enter Clarence and Brakenbury" the stage direction adopted by the Globe editors from the quartos, the folios read "Enter Clarence and Keeper." The change was probably made because it seemed unsuitable that an officer of Brakenbury's rank should discharge the duties of a gaoler. But Wright points out that his prisoner was a prince of the blood.

1. Cp. below, ii. 3. 40. This idiom is really more rational than the modern use of the adjective.

3. **of ugly sights, of ghastly dreams.** The Folio reads "Of fearefull Dreames, of ugly sights."

4. **faithful man**, not an infidel (Johnson). Cp. *Henry IV.*, A. iii. 1. 155—

"As puts me from my faith."

5. **another such a night**, such another night. Cp. *King John*, iv. 2. 27—

"So new a fashioned robe."

8. The Folio reads—

"What was your dream my Lord, I pray you tel me."

7. **Methoughts.** Grant White observes, "A mere irregularity." Wright considers that it is formed on the false analogy of "methinks." It occurs again in *Winter's Tale*, i. 2. 154.

broken, escaped. Cp. *Richard II.*, i. 1. 281—

"That late broke from the Duke of Exeter."

The quartos (according to Wright) have only—

"Methoughts I was imbarkt for Burgundy."

Clarence wished to assist his sister Margaret, the widow of Charles Duke of Burgundy—who was killed at the siege of Nancy in January, 1476-7—against the French king. He was also desirous (after the death of his wife, supposed to have been poisoned by Gloster), of marrying Mary the heiress of Burgundy, who married in 1477 Maximilian, son of the Emperor Frederick.

13. **Upon the hatches**, upon the deck. Cp. *Henry VI.*, B. iii. 2. 103—

"I stood upon the hatches in a storm."

14. **cited up**, recounted, reminded one another of. Cp. *Lucrece*, 524—

"Shalt have thy trespass cited up in rhymes."

For "fearful" the Folio reads "heavy," *i.e.* sad, sorrowful.

17. **giddy**, insecure (literally causing giddiness). Cp. *Henry IV.*, B. iii. 1. 18—

"Wilt thou upon the high and giddy mast
Seal up the ship boy's eyes?"

19. **that thought to stay him**, that tried to hold him up. Cp. *Love's Labour Lost*, v. 2. 90—

"I thought to close mine eyes some half an hour."

The phrase generally seems to imply an expectation of success in the attempt made.

23. **ugly sights of death.** The Folio reads "sights of ugly death." The phrase probably means "ghastly spectacles of death," *i.e.* corpses in every state and posture.

25. **Ten thousand men.** The Folio reads "A thousand."

26. **great anchors.** Wright informs us that a friend of his has suggested "ingots," *i.e.* bars of unwrought silver. The word is found in *Measure for Measure*, iii. 1. 26.

27. **unvalued jewels**, inestimable jewels. This is the explanation generally received. But may not the passage mean, "inestimable gems, which nevertheless are not prized as jewels, because no one sees them?"

30. **Where eyes did once inhabit.** Cp. *Tempest*, iii. 3. 57—

"Where man doth not inhabit."

31. **reflecting gems**, shining, glittering. Cp. *Lucrece*, 376—

"Whether it is that she reflects so bright";

and Marlowe's *Edward II.*, iii. 2. 51—

"That, as the sunshine, shall reflect o'er thee."

32. **woo'd**, coquetted with; or, to use Johnson's expression, "ogled."

33. Delius says the eyes turned away with contempt from the skeletons. But "mocked" seems rather to mean "insulted." The bright gems were so out of keeping with the dead bones that they might be said to insult them.

35. Probably Milton was thinking of this passage when he wrote (*P. L.*, ii. 891)—

"The secrets of the hoary deep, a dark
Illimitable ocean."

37. **To yield the ghost.** Wright compares *Henry VI.*, A. i. 1. 67—

"If Henry were recalled to life again,
These news would cause him once more yield the ghost.

the envious flood, the spiteful, malignant sea. For "flood" in the sense of "sea," cp. *Midsummer Night's Dream*, ii. 1. 127—

"Marking the embarked traders on the flood."

38. **Kept in my soul.** The Folio has "Stop'd in," which Rolfe characterises as "a more specific and forcible expression than the 'kept in' of the quartos."

39. **seek.** Wright says that the first two quartos have "seeke," the rest "keepe," which was changed in the Folio to "find."

vast, desolate, or perhaps here boundless.

wandering, ever shifting. Cp. *Henry V.*, i. 1. 48—

"The air, a chartered libertine, is still."

Hence Tennyson has borrowed the line—

"Drops in his vast and wandering grave."

40. Confined it with a choking sensation in my heaving breast. For "bulk"="chest," cp. *Hamlet*, ii. 1. 95—

"He raised a sigh so piteous and profound
As it did seem to shatter all his bulk";

and Chaucer, *Knight's Tale* (ed. Morris), l. 1880—

"Corrumpith and is in his bouk i-laft."

45. **who passed.** The Folio has "I past." For "flood" in the sense of "river," cp. *Julius Cæsar*, i. 2. 103—

"Leap in with me into this angry flood";

and *Henry IV.*, A. i. 3. 103—

"Upon agreement, of swift Severn's flood."

"The melancholy flood" is the Styx which Milton calls—

"Abhorred Styx, the flood of deadly hate."

46. **that grim ferryman**, Charon. The folio has "sowre." Grant White remarks, "The change shows purpose. Charon is represented as being of sour and morose temperament, but his grimness is merely inferential." But both words probably mean "morose," unless we prefer to take "grim" in the sense of "ugly," as in *King John*, iii. 1. 43.

47. **the kingdom of perpetual night.** Cp. below, ii. 2. 46.

48. **stranger soul**, newly arrived. Juvenal's *novicus* (iii. 265).

50. **cried aloud.** The Folio has "spake aloud."

perjury. Wright compares *Henry VI.*, C. v. 1. 80-106.

54. **squeak'd.** The Folio has "shriek'd" which is more in accordance with modern taste. Wright defends squeak'd, as it describes the thin shrill voice in which ghosts were supposed to speak. He compares *Hamlet*, i. 1. 116—

"The sheeted dead
Did squeak and gibber in the Roman streets."

55. **fleeting**, inconstant, fickle. Cp. *Antony and Cleopatra*, v. 2. 240, "the fleeting moon."

57. **to your torments**, the torments over which you preside, or which you inflict. The Folio has "unto torment."

58. **methoughts.** See above, l. 9. Steevens points out that Milton may have had these lines in his mind, when he wrote *P. R.*, iv. 422-425.

64. **No marvel though**, it is not to be wondered at that. Cp. *King Lear*, ii. 1. 100—

"No marvel then though he were ill affected."

65. The Folio reads—

"I am affraid (me thinkes) to heare you tell it";

and in the next line, "Ah Keeper, Keeper" for "O Brakenbury."

67. **bear evidence**, bear witness. The Folio has "give evidence."

71. **in me**, on me, or perhaps in my case.

72. **my guiltless wife.** Malone points out that Clarence's wife Isabel died before he was apprehended and confined in the Tower. The four lines 69-73 are said not to be found in the quartos.

73. The Folio reads—

"Keeper, I prythee, sit by me awhile."

74. **My soul is heavy.** The word "heavy" probably means "drowsy" here rather than "sad," though the drowsiness was produced by sorrow. The Folio gives line 75 to the keeper, and inserts after it, "Enter Brakenbury the lieutenant." It gives the next speech to Brakenbury.

78. The only things that princes have to boast of are their titles.

80-81. And to set off against imaginary pleasures which they can never actually realize, they often have real experience of etc. Most commentators take "for" as "instead of." The meaning seems to be that princes purchase unreal pleasures with real sufferings. For the use of "unfelt" cp. Bacon, *Essay* xxxiv., "The personal fruition in any man cannot reach to feel great riches."

82. **names.** The Folio has "name." The rhyming couplet is quite in Shakespeare's manner.

85. The Folio reads, "What would'st thou, fellow? And how camm'st thou hither?" Wright suggests that the change was made on account of the act of 3 James I., "to restrain the abuses of players."

89. **so brief**, curt, unceremonious. In the next speech "brief" means "concise." The Folio assigns the speech to the 1st murderer. It runs as follows in the Folio—

> "'Tis better (sir) then to be tedious;
> Let him see our commission and talke no more.'

"Brief" and "tedious" are opposed in *All's Well*, ii. 3. 34, "that is the brief and tedious of it." Cp. also *Hamlet*, ii. 2. 90, 91.

94. **reason**, consider, think. Wright explains it as, "argue, discuss."

95. Because I am determined to avoid having a guilty knowledge of the crime intended. Wright compares *Macbeth*, iii. 2. 45.

99. **a point of wisdom**, a proceeding which argues wisdom. Cp. *Henry IV.*, A. v. 1. 122. (Wright.) The literal meaning here is probably "particular." Cp. Bacon, *Essay* xxii., "It is a good point of cunning for a man to shape the answer he would have in his own words and propositions."

107. **remorse**, conscientious scruple.

116. **holy humour**, fit of piety. Cp. *King John*, iii. 3. 15—

> "If ever I remember to be holy."

The Folio has—

> "I hope this passionate humor of mine will change,"

when "passionate" seems to mean "melting, compassionate." Grant White paraphrases it by "full of emotion."

127. **entertain it**, receive it. Wright interprets "take it into their service." Cp. above, i. 2. 257.

129. **I'll not meddle with it**, I will have nothing to do with it.

130. **it makes a man a coward.** Wright quotes *Hamlet*, iii. 1. 83—

> "Thus conscience does make cowards of us all."

131. **checks him**, reproves him: cp. *Henry IV.*, B. i. 2. 220—

> "I have checked him for it, and the young lion repents."

133. **blushing**, probably used in a causative sense, as in Bacon, *Essay* xxvii., "But all these things are graceful in a friend's mouth, which are blushing in a man's own."

shamefast. Wright tells us that this spelling, which is etymologically the correct one, is supported by the authority of the majority of the quartos. The Folio has "shamefac'd."

139. **'Zounds**, an abbreviation of "God's wounds." (Morris, *Historical Accidence*, 318.)

persuading, recommending: see below, iii. 1. 33.

141-142. Wright interprets this passage, "seize hold of him (the devil conscience) in thy imagination and do not give credence to him." But Warburton's explanation seems to be more probable, "Take the devil into thy nearer acquaintance, into thy mind, who will be a match for thy conscience, and believe it not." Thus, as Clarke says, "one influential spirit" will be "brought into opposition with another."

142. **he would insinuate with thee**, he only wishes to ingratiate himself with you in order to make you sigh. Cp. *As You Like It*, Epilogue, 9, "Insinuate with you in the behalf of a good play."

143. **strong-framed**, strongly built. The quartos have "strong in fraud," where "fraud" must probably be taken in the general sense of "wickedness."

145. **a tall fellow**, a fine fellow, as we should now say, a strong brave man. Cp. *Henry IV.*, A. i. 3. 62—

"Which many a good tall fellow had destroy'd."

In Ben Jonson's *Every Man in his Humour*, iv. 7. 133, Bobadil calls Downright "Tall man."

146. **shall we to this gear?** Shall we set about this business? Cp. *Henry VI.*, B. i. 4. 17, "To this gear the sooner the better"; and Marlowe's *Edward II.*, v. 5. 38, where Lightborn, about to assassinate Edward, remarks—

"So now
Must I about this gear: ne'er was there any
So finely handled as this king must be."

The Folio reads, "Come, shall we fall to worke?"

147. **Take him over the costard**, strike him over the head. Cp. *Twelfth Night*, ii. 5. 75, "Does not Toby take you a blow o' the lips?" For "costard" in the sense of "head," cp. the pun in *Love's Labour Lost*, iii. 1. 71, "A wonder, master! here's a costard broken in a shin." A "costard" is properly a kind of apple, hence "costermonger."

the hilts. For the plural, cp. *Henry IV.*, A. ii. 4. 229, "Seven by these hilts, or I am a villain else"; and Ben Jonson's *Every Man in his Humour*, ii. 5. 78, "I had sucked the hilts long before, I am a pagan else."

and then we will chop him in. The Folio reads, "And then throw him into," etc. *Chop*=pop.

148. **malmsey-butt**, cask of malmsey. Wright remarks that the word is spelled in Hall in one place as "malvesie" and in

another as "malmesie." It is derived from Napoli di Malvasia in the Morea, where the wine was originally made.

150. **a sop** was properly the cake or wafer which was put into a cup of prepared drink and floated at the top. (Wright.) So Chaucer says of the Frankeleyn (Prologue, 336)—

"Well loved he in the morn a sop in wyn."

In *Taming of the Shrew*, iii. 2. 175, we read that Petruchio

"Quaff'd off the muscadel
And threw the sops all in the sexton's face."

In *King Lear*, ii. 2. 35, Kent threatens to make a "sop in the moonshine" of Oswald.

152. **reason**, talk. Cp. *Merchant of Venice*, ii. 8. 27—

"I reasoned with a Frenchman yesterday."

155. **what art thou?** See Abbott, § 254.

157. **royal**, of princely blood. Cp. above, i. 2. 245.

173. The Folio has—

"Are you drawne forth among a world of men?"

175. **Where are the evidence?** where are the witnesses? Cp. *Henry VI.*, B. iii. 2. 21—

"Than from true evidence of good esteem."

"Evidence" is probably the plural. See the Clarendon Press editors on *Tempest*, i. 2. 173, where the first three folios read "princesse," the fourth "princess." Cp. also *Macbeth*, v. 1. 29; where the Folio reads "their sense are shut." It appears that in Shakespeare nouns ending in a sibilant sound are frequently not inflected in the plural. But the Folio reads here—

"Where is the Evidence that doth accuse me?"

Wright explains "evidence" as "testimony."

176. **What lawful quest**, "what jury impannelled in accordance with law." Cp. *Sonnet* xlvi. 10—

"To 'cide this title is impannelled
A quest of thoughts."

"Quest" is used in the same sense in the *Tale of Gamelyn*, 786 (Skeat's edition).

179. **convict** See Abbott, § 342, for instances of the participial ending *ed* omitted after *d* and *t*.

by course of law. Malone remarks that Shakespeare has followed the current tale of his own time in supposing that Clarence was imprisoned by Edward, and put to death by his brother Richard, without trial or condemnation. But the truth is that he was found guilty by his Peers, and a bill of attainder was afterwards passed against him.

181. **to have redemption.** The Folio reads "for any goodnesse," and omits the next line, probably, as Malone conjectures, to avoid the penalty of the statute against profanity.

187. **Erroneous**, mistaken, misled, deluded.

188. **tables.** The Folio reads "table." But see *Exodus*, xxxiv. 1.

190. Cp. *Hamlet*, iv. 5. 6—

"Spurns enviously at straws."

195. Thou didst take an oath on the sacrament of the Lord's Supper. See *King John*, v. 2. 6, compared with v. 4. 17-21; and *Richard II.*, iv. 1. 328, compared with v. 2. 97, 98. The Folio reads—

"Thou did'st receive the sacrament to fight
In quarrel of the house of Lancaster."

For "in quarrel of," cp. *Henry VI.*, C. iii. 2. 6—

"Because in quarrel of the house of York
The worthy gentleman did lose his life."

202. **dear degree**, grievous or terrible degree. "Dear" means originally "precious," then "costly," and then it comes to have a bad meaning, as in the phrase "the victory cost them dear." The transition is well illustrated by *Twelfth Night*, iii. 2. 57-59—

"*Fab.* This is a dear manakin to you, Sir Toby.
Sir To. I have been dear to him, lad, some two thousand strong or so."

As that which is purchased at a dear rate is ruinous, we get the meaning of "calamitous, terrible," as in *Richard II.*, i. 3. 151—

"The dateless limit of thy dear exile."

206. **He sends ye not.** The Folio reads "you." But see Abbott, § 236.

211. **indirect**, lawless. Cp. *As You Like It*, i. 1. 159, "Till he hath ta'en thy life by some indirect means or other."

214. **gallant-springing**, shooting up in stately beauty.

215. **novice**, youth, one yet new to the world (Johnson), or perhaps it means that the prince was but a young soldier, inexperienced in war, a *tiro*.

216. **My brother's love**, love for my brother.

218. Wright informs us that the quartos read—

"Have brought us hither now to murder thee."

233. **millstones.** Cp. i. 3. 354.

lesson'd. Cp. *Two Gentlemen*, ii. 7. 5—

"To lesson me and tell me some good mean."

234. The First Murderer takes "kind" in the sense of "natural." Cp. *Much Ado*, i. 1. 26—

"A kind overflow of kindness."

236. Wright quotes from *Proverbs*, xxvi. 1, "As snow in summer and as rain in harvest, so honour is not seemly for a fool." The Folio reads—

"Come you deceive your selfe
'Tis he that sends us to destroy you heere."

Gairdner remarks, "It is evident that the view adopted by Shakespeare was a mere surmise, at first of some persons, who were reported knowing in State secrets, and that it was not altogether credited by Sir Thomas More himself." The view rests apparently upon the following passage in Sir Thomas More's life, "Some wise men also ween that his drift covertly conveyed lacked not in helping forward his brother Clarence to his death, which he resisted openly, howbeit somewhat more faintly than he that were heartily minded to his wealth." Sir Thomas More goes on to say that Richard hoped Edward would die while his children were yet young, as he had his eyes on the throne for himself. The truth appears to be, to borrow Sir Thomas More's words, "Of this point there is no certainty, and whoso divineth upon conjectures may as well shoot too far as too short."

240. **That he would labour**, that he would do his best to bring about.

246. **And art thou yet to thy own soul so blind?** Art thou nevertheless so regardless of thy own soul's welfare? The Folio reads—

"And are you yet to your owne soules so blinde
That you will warre with God," etc.

248. **he that set you on**, he that instigated you. The Folio reads "they" for "he."

250-261. The reading adopted by the Globe editors is that of Tyrwhitt. It is a combination of the readings of the quartos and Folio, and is adopted, according to Mr. Grant White, by Malone, Steevens, Singer and Dyce. It is true that Mr. Dyce did adopt what he calls "the very violent transposition first proposed by Tyrwhitt," *in his first edition*. Mr. Dyce is now of opinion that the lines added in the Folio should be omitted. He now gives the text thus—

"*Clar.* Relent and save your souls,
First Murd. Relent! 'tis cowardly and womanish.
Clar. Not to relent is beastly, savage, devilish—
My friend, I spy some pity in thy looks;
O, if thine eye be not a flatterer,
Come thou on my side, and entreat for me:
A begging prince what beggar pities not?

First Murd. Ay, thus, and thus
[*Stabs him*]: if all this will not do,
I'll drown you in the malmsey-butt within."

Staunton agrees with Dyce, except that in the last two lines he reads with the quartos—

"if this will not serve,
I'll chop thee in the malmsey-butt in the next room."

250. **Relent**, be softened, repent of your cruel intention. It is used in this sense by Milton, *P. L.*, iv. 79—

"O then at last relent. Is there no place
Left for repentance, none for pardon left?"

266. **like Pilate**. See *Matthew*, xxvii. 24.

267. The Folio reads, "Of this most grievous murther."

272. **repent me**. See Abbott, § 296. This particular use is probably derived from the French.

274. **take order**, make the necessary arrangements, take measures. Cp. *Othello*, v. 2. 72—

"Honest Iago hath ta'en order for it."

277. Cp. the common proverbial saying, "Murder will out."

ACT II. SCENE I.

3. **embassage**, embassy. This form is used in the Authorised version of the Bible. Cp. also *Sonnet*, xxvi. 3—

"Father, I send this written embassage."

4. **to redeem me hence**, to deliver me from this world of woe, "from this world's thraldom." Walker and Pope proposed to substitute "recall" for "redeem."

5. **And now in peace**. The Folio reads, "and more to peace." This may perhaps be a mere mistake. It may be explained, "with a greater certainty of attaining peace."

7. The Folio reads, "Dorset and Rivers," which is clearly wrong, as they belonged to the same party.

8. **Dissemble not your hatred**, "do not cherish a concealed hatred." (Clarke.) Wright paraphrases it, "do not merely conceal your hatred under a mask of friendship."

9. **my heart**. The Folio reads "my soule."

10. **seal**, ratify and confirm by shaking hands. A bargain is concluded in this way, and shaking hands is generally considered a sign of reconciliation. Cp. *Antony and Cleopatra*, iii. 13. 125—

"Your hand; this kingly seal
And plighter of high hearts."

12. **dally**, trifle. Cp. below, v. 1. 20, and *Taming of the Shrew*, iv. 4. 68—

"Dally not with the gods, but get thee gone."

13. **supreme.** Wright says that the accent is always on the first syllable in Shakespeare except in *Coriolanus*, iii. 1. 110. Cp. Milton, *P. L.*, ii. 210—

"Our supreme foe in time may much remit."

But in line 236 of the same book and in many other passages in Milton the accent is on the last syllable.

14-15. Visit your secret treachery with destruction, and appoint you to be one another's executioners.

18. **yourself are not.** The Folio reads "yourself is not exempt from," and in the next line "Nor you sonne Dorset."

20. You have intrigued against one another. See above, i. 3. 128.

27. **unviolable.** The Folio has the modern form "inviolable."

30. **embracements.** The word "embracement" is more common in Shakespeare than "embrace."

33. **but ... doth** = and doth not. (Wright.) Grant White paraphrases it "or except with all duteous love." But this renders it necessary to assign an unusual sense to "cherish." "But" should be taken as setting aside the whole clause. The literal meaning will be therefore, "So as not to cherish," or "instead of cherishing."

37. "am" must be understood between "And" and "most."

44. **perfect period**, full completion. Cp. *Merry Wives*, iv. 2. 237, "Methinks there would be no period to the jest (it would be wanting in completeness) should he not be publicly shamed." The Folio has "blessed period."

45. **in good time**, opportunely, in the nick of time." Cp. below, iii. 1. 24, 95; iv. 1. 12. The Folio reads—

"And in good time
Heere comes Sir Richard Ratcliffe and the Duke."

The following stage direction is—

"Enter Ratcliffe and Gloster."

47. **a happy time of day.** See note on i. 1. 122.

51. **swelling**, inflated with passion, angry. Cp. *Titus Andronicus*, v. 3. 13—

"The venomous malice of my swelling heart."

wrong-incensed. Schmidt explains it as "perversely exasperated." Delius hesitates between "irritated by mutual wrongs" and "stimulated to mutual wrongs." The former interpretation seems to be correct.

53. **princely heap**, throng of princes. Cp. *Julius Cæsar*, i. 3. 23—

"And there were drawn
Upon a heap a hundred ghastly women."

57. **that is hardly borne by any**, that is with difficulty endured by any, that gives offence to any.

59. to be reconciled to him, so as to be at peace and on terms of friendship with him.

63. **purchase** seems to mean here "deserve."

64. **cousin Buckingham.** Wright shows that Buckingham's grandmother and Richard's mother were sisters. Buckingham's grandfather, Humphrey, the first Duke, married Anne Neville, sister of Cicely Neville, Duchess of York, both of them being daughters of Ralph Neville, Earl of Westmoreland.

66. **Lord Rivers, and, Lord Grey, of you.** In the Folio the line runs—

"Of you and you, Lord Rivers and of Dorset."

Wright informs us that Mr. Spedding preferred this reading, supposing the words "of you" to be addressed to Grey. Lord Grey, or Sir Richard Grey as he ought to be called, was the queen's second son by her first husband.

67. **without desert have frowned on me**, have regarded me with ill-will without my having done anything to merit it. After this line the folio inserts—

"Of you Lord Woodvill, and Lord Scales of you."

Lord Scales was, according to Wright, only another title of Anthony Woodville, Earl Rivers, the queen's brother. There was no such person as Lord Woodville.

70. **any jot**, one iota, in the smallest degree. See *Matthew*, v. 18. The word is derived, through the Greek "iota," from "yod," the smallest letter in the Hebrew alphabet. Cp. *Venus and Adonis*, 417—

"If springing things be any jot diminish'd."

at odds, at variance. Cp. *Merry Wives*, iii. 1. 54, "Is at most odds with his own gravity and patience that ever you saw." In *Love's Labour Lost*, iii. 1. 86, there appears to be a pun on the two meanings "were at variance" and "were an uneven number."

78. **flouted**, insulted. Cp. *Coriolanus*, ii. 3. 168, "He flouted us downright," where "flouted us" is synonymous with "mocked us" and "used us scornfully." Here the quartos are said to read "thus scorned."

85. **forsook.** See Abbott's *Grammar*, § 343.

86. **reversed**, countermanded. The word is used with "doom" in *Romeo and Juliet*, iii. 3 59 and *Lear*, i. 1. 151, in the sense of "cancel" or "annul."

88. **Mercury**, the herald of the gods. Cp. *King John*, iv. 2. 174—

"Be Mercury, set feathers to thy heels."

90. **lag**, late; used with "of" in the sense of "later than, behind," in *Lear*, i. 2. 6—

"For that I am some twelve or fourteen moonshines
Lag of a brother."

92. **Nearer in bloody thoughts, but not in blood.** Steevens remarks that we have the same play upon words in *Macbeth*, ii. 3. 146—

"The near in blood
The nearer bloody."

Here "near" is an old form of the comparative, as in *Richard II.*, v. 1. 88. See Abbott's *Grammar*, § 478.

94. And yet are considered virtuous, and so pass free from suspicion. They are generally accepted as good men, just as sterling coin is generally accepted as good.

99. **The forfeit ... my servant's life**, the life of my servant which he has forfeited. (Wright.) And so other commentators. But Delius thinks that Stanley wished the king to transfer to him the forfeit (which of course he could abstain from exacting). Johnson explains "the forfeit" as "the remission of the forfeit."

103. **the same.** Here the Folio reads "that tongue," which Delius adopts and Wright thinks better.

105. **cruel death.** The Folio reads "bitter death." Grant White remarks, "How much more natural that Edward should call the death which Clarence suffered by his own orders (as he supposed) 'bitter' than 'cruel'!"

107. **be advised**, reflect, be considerate, think the matter over carefully before acting. Cp. *Merchant of Venice*, i. 1. 142—

"With more advised watch."

112. **When Oxford had me down.** This incident is said not to be found in any history.

115. **lap me**, wrap me up. Cp. *The Passionate Pilgrim*, 396—

"All thy friends are lapped in lead";

and *Cymbeline*, v. 5. 360—

"He, sir, was lapp'd
In a most curious mantle."

117. **thin**, thinly covered, lightly clothed. Wright most appositely compares *Richard II.*, iii. 2. 112—

"Whitebeards have arm'd their thin and hairless scalps
Against thy majesty."

numb cold, cold and benumbing. Delius makes it a compound adjective.

120. **Had so much goodness in him as to remind me of it, put me in mind of it.** *As*=as to. See Abbott's *Grammar*, § 281.

122. **done a drunken slaughter**, committed a murder under the influence of intoxication. Probably this is suggested by Stanley's phrase "riotous gentleman." Possibly, the two were drinking together. But "riotous" may mean "rebellious"; and this appears to be the sense in which Schmidt takes it. We should say that the gentleman was a "bully."

defaced. The king is thinking of the offence of defacing the king's head on a coin.

127. **ungracious**, wicked. Cp. *Henry IV.*, A. ii. 4. 490, "Swearest thou, ungracious boy? henceforth ne'er look on me. Thou art violently carried away from grace."

129. **beholding**, indebted, obliged. Cp. *Julius Cæsar*, iii. 2. 70, where Wright remarks (Clarendon Press edition), "This is the all but uniform spelling of the early copies of Shakespeare. The only exceptions are the readings of the fifth and sixth quartos of *Richard III.*, iii. 1. 107." See Abbott's *Grammar*, § 372. The word is also used by Bacon. See *Essay* x., which begins thus—"The stage is more beholding to love than the life of man."

133. **closet**, private apartment. Cp. *Hamlet*, ii. 1. 77—

> "My lord, as I was sewing in my closet,"

where the Folio reads "chamber."

137. **still**, continually, constantly. See Abbott's *Grammar*, § 69.

138. **let us in.** The verb of motion is omitted, as in *Henry VI.*, A. i. 1. 168—

> "I'll to the tower with all the haste I can,
> To view the artillery and munition."

The Folio reads, "Come, lords, will you go."

SCENE II.

Stage direction. The two children of Clarence were Edward Plantagenet, Earl of Warwick, who was beheaded by Henry VII., November 21st, 1499, and Margaret Plantagenet, afterwards Countess of Salisbury, who married Sir Richard Pole, and was mother of the famous Cardinal Pole. She was beheaded by Henry VIII., May 27th, 1541.

8. **cousins**, grand children. The word "cousins" is used loosely of any persons who are not within the first degree of relationship to one another (Wright). "Cousin" is equivalent to "nephew" in *King John*, iii. 3. 71; to "niece" in *Richard II.*, ii. 2. 105; to "uncle" in *Twelfth Night*, i. 5. 131; to "brother-

in-law" in *Henry IV.*, A. iii. 1. 51; to "grand-child" in *King John*, iii. 3. 17. (See Schmidt, *s. v.*)

14. **importune.** This word is regularly accented on the penultimate in Shakespeare.

15. **daily.** The Folio has "earnest."

18. **Incapable**, unable to comprehend the real state of affairs. The word is used with "of" in a similar sense in *Tempest*, i. 2. 111, and *Winter's Tale*, iv. 4. 408.

21. **provoked.** The Folio adds "to it."

22. **impeachments**, accusations, charges on which to, etc.

24. **hugg'd me in his arm.** The Folio reads "pittied me."

28. **with a virtuous vizard**, with a mask, or external semblance, of virtue. "Vizard" is only another spelling of "visor," and comes from the French *visière*, that which covers or protects the face. (See Skeat, *s. v.*) *Visière* according to Skeat and Littré comes from the O. Fr. *vis* = face.

30. **dugs.** Malone observes that this word gave no offence to our ancestors, but was used in the most refined poetry.

31. **dissemble.** Singer observes, "In the language of our early writers to *dissemble* signified to *feign or simulate* as well as to *cloak* or *conceal feelings* or *dispositions*."

38. What is the meaning of this display of furious uncontrolled grief? To what cause are we to ascribe it? But the queen takes "means" in a different sense.

39. Its intention is to bring about a deed of sad cruelty (to myself). When Elizabeth spoke of turning enemy to herself we must suppose that she contemplated suicide. In "act" and "scene" there is of course an allusion to the theatre. Rolfe quotes from *King John*, ii. 1. 376—

> "As in a theatre where they gape and point
> At your industrious scenes and acts of death."

He also refers us to *Tempest*, ii. 1. 252; *Twelfth Night*, v. 1. 254; and *Macbeth*, ii. 4. 5.

41-42. The Folio reads "when the roote is gone . . that want their sap."

43. **be brief**, be quick about it. Cp. *King John*, iv. 1. 35, "I must be brief."

44-46. Cp. *King John*, v. 7. 72, 73—

> "And then my soul shall wait on thee to heaven
> As it on earth hath been thy servant still."

46. **perpetual rest.** The Folio has "nere-changing night."

47. **interest**, concern.

50. **images**, the children by whom he was represented (Johnson). From what follows it appears that "images" = "reflections in a looking-glass."

51. **two mirrors of his princely semblance**, two looking-glasses reflecting his princely appearance. Malone compares the 3rd *Sonnet*, 9 and ff.—

"Thou art thy mother's glass, and she in thee
Calls back the lovely April of her prime."

The "two mirrors" are Edward and Clarence.

53. **false glass**, Richard, in whom York's image is distorted.

54. **when I see my shame in him**. Cp. *King John*, iii. 1. 44—

"Ugly and slanderous to thy mother's womb."

60. **moiety of my grief**. The Folio reads "of my moane." "Moiety" here probably means "half." But it may mean "portion" as in *Henry IV.*, A. iii. 1. 96, and many other passages.

61. **overgo**, go beyond, exceed, surpass, outdo. Cp. *Sonnet* 103. 7—

"A face
That overgoes (*i.e.* transcends) my blunt invention quite."

67. **barren to bring forth**, barren in respect of bringing forth complaints.

68. **reduce**, bring as to the ocean to which they owe their tributary streams.

69. The queen compares herself to the sea the tides of which are governed by the moon, "the governess of floods" (*Midsummer Night's Dream*, ii. 1. 103), "upon whose influence Neptune's empire stands" (*Hamlet*, i. 1. 119). Cp. also *Henry IV.*, A. i. 2. 32, "being governed, as the sea is, by our noble and chaste mistress the moon."

watery moon. This does not appear to refer merely to the fact that the moon controlled the tides. It was regarded as "the moist star" (*Hamlet*, i. 1. 118), "the watery star" (*Winter's Tale*, i, 2. 1), that is to say, as of a watery nature in itself. Cp. *Romeo and Juliet*, i. 4. 62, "the moonshine's watery beams"; *Midsummer Night's Dream*, ii. 1. 162—

"Quench'd in the chaste beams of the watery moon";

Ibid., iii. 1. 203—

"The moon methinks looks with a watery eye";

Macbeth, iii. 5. 23—

"Upon the corner of the moon
There hangs a vaporous drop profound";

and *Timon*, iv. 3. 442—

"The sea's a thief whose liquid surge resolves
The moon into salt tears."

80. **these moans.** The Folio reads "greefes." Both words must mean the same, "sorrowing ones." The Duchess was their mother in sorrow.

81. **parcell'd.** Wright observes, "There is a reference to the old division of land, part of which was parcelled out among individuals, and the rest was held in common by the community." He compares *Macbeth*, iv. 3. 196—

> "What concern they?
> The general cause? or is it a fee-grief
> Due to some single breast?"

94. **opposite with heaven,** hostile to heaven, angry with heaven. Cp. *Twelfth Night*, ii. 5. 162, "be opposite with a kinsman" which Schmidt interprets "show him your aversion."

95. **For,** because. See Abbott, § 151.

requires the royal debt it lent you, demands back the king it allowed you for some time by way of loan.

101. **Madam.** The Folio reads "Sister." See i. 1. 109. Wright points out that Gloucester was really in the north when he received the news of his brother's death.

103. The Folio has, "But none can help our harmes." Here "help" means "cure," as in *Two Gentlemen*, iv. 2. 47, "to help him of his blindness."

104. **I do cry you mercy,** I beg your pardon: cp. *King Lear*, iii. 6. 54, "Cry you mercy, I took you for a joint-stool."

112. **cloudy,** gloomy, *i.e.* sorrowful. Cp. *Tempest*, ii. 1. 141, 142—

> "It is foul weather in us all, good sir,
> When you are cloudy."

But "cloudy" in Shakespeare generally means "angry." Its meaning here is best illustrated by the use of the word "cloud" in *Antony and Cleopatra*, iii. 2. 51—

> "*Eno.* Will Cæsar weep?
> *Agr.* He has a cloud in his face."

113. **mutual,** common, as often in Shakespeare. Cp. *Titus Andronicus*, v. 3. 71—

> "O let me teach you how to knit again
> This scattered corn into one mutual sheaf."

Modern authorities tell us that "mutual" can only be used when there is an interchange of the thing spoken of between the parties, and that "mutual friend" is therefore a gross error.

117. "The broken rancour" must mean, as Wright remarks, "the breach caused by rancour." For "hearts" the Folio has "hates," which, as Grant White points out, only makes the passage more involved.

118. **splinter'd.** Some editors read "splinted," as Dyce remarks, with the authority of all the quartos except the first; but see *Othello*, ii. 3. 329, "this broken joint between you and her husband entreat her to splinter." A "splint" is a thin piece of wood or other substance used to hold in its place and protect a broken bone when set.

119. Malone observes that the poet considers their "broken rancour recently splintered and knit" as equivalent to a new league of amity and concord," and this it is that Buckingham entreats them to preserve.

121. **from Ludlow**, whither, according to Theobald, he had gone under the governance of Anthony Woodville, Earl of Rivers, his uncle by the mother's side, to preserve order among the Welshmen.

fetch'd. The Folio reads "fet," which is also found in *Henry V.*, iii. 1. 18—

"Whose blood is fet from fathers of war-proof."

127. Inasmuch as the new order of things is as yet not firmly established under a ruler of mature age.

128. **bears his commanding rein**, has complete control of the rein that ought to control him.

129. **as please himself**, as may please himself: "please" is in the subjunctive mood. We should probably say "as pleases himself." The commentators compare *As You Like It*, epilogue, 14.

130. **apparent**, obvious, evident, manifest. Cp. *John*, iv. 2. 93, "It is apparent foul play."

132. **with all of us.** This does not mean "the king was reconciled to all of us," as it would, of course, in modern English, but "the king reconciled all of us to one another."

133. **compact.** Wright and Rolfe inform us that this word is invariably accented on the last syllable in Shakespeare, except in *Henry VI.*, A. v. 4. 163.

137. Schmidt explains this verse, "which perhaps might be spoken of in consequence of so great a multitude." Of course "which" refers to likelihood. Rivers means to say that, if too large a number accompanied the prince, those who made the arrangements would lay themselves open to the charge of having done the very thing most likely to bring about a breach of the peace.

143. **Madam.** Here the Folio reads, "Madam and you my sister." See above, l. 101.

144. **your censures**, your opinions. Cp. *Hamlet*, i. 3. 69—

"Take each man's censure, but reserve thy judgment."

The Folio omits "weighty."

147. **be behind.** The Folio gives "stay at home."

148. **sort occasion**, contrive to find an opportunity (of separating, etc). Cp. *Henry VI.*, C. v. 6. 85—

"But I will sort a pitchy day for thee."

149. **As index**, by way of prelude, prologue, or introduction. Formerly the index was put at the beginning of a book. Cp. *Hamlet*, iii. 4. 52—

"Ay me, what act,
That roars so loud and thunders in the index?"

"Story" is a euphemism for "plot." Schmidt says that it is almost equivalent to "subject matter, business." Cp. *Tempest*, iii. 2. 156, "That shall be by and by (immediately); I remember the story."

151. **other self.** Cp. Bacon, *Essay* xxvii., "It was a sparing speech of the ancients to say that a friend is another himself." The expression is found in Cicero who derived it from Aristotle.

consistory, my cabinet with whom I deliberate. The word means a spiritual court in the English Church, and in the Roman Catholic Church the college of cardinals. It is used in the latter sense in *Henry VIII.*, ii. 4. 92, 93—

"By a commission from the consistory,
Yea, the whole consistory of Rome."

Milton uses it of the parliament of devils in *Paradise Regained*, i. 42—

"To council summons all his mighty peers,
Within thick clouds and dark tenfold involved,
A gloomy consistory."

SCENE III.

1. **Neighbour, well met.** The Folio has "Good morrow, neighbour" *i.e.* good morning, neighbour.

2. **I promise you**, I assure you. Cp. *Much Ado*, iv. 2. 47, "I do not like thy look, I promise thee."

3. **seldom comes the better**, nearly every change in this world is for the worse.

5. I am afraid that we have a period of disturbance before us. "World" = state of things, regime, as in *Richard II.*, iv. 1. 78—

"As I intend to thrive in this new world,"

i.e. under Bolingbroke. For "troublous" the Folio reads "giddy," which means unsteady, *i.e.* tumultuous.

7. **hold**, remain uncontradicted.

8. **God help the while.** If we place a comma after "help," we must explain the passage with Rolfe, "God help us now." He

compares *King John*, iv. 2. 100, "bad world the while!" But "the while" may be an objective case after "help."

11. Steevens quotes from *Ecclesiastes*, x. 16, "Woe to thee, O land, when thy king is a child."

12-15. Bosworth paraphrases the passage thus, "We may hope well of his government under all circumstances: we may hope this of his council while in his nonage, and of himself in his riper years." The words "till then" must be taken with "his council." **Nonage** = minority.

16. The country was in exactly the same position when Henry the sixth, etc. Henry is here a trisyllable. See Abbott, § 477.

18. **wot**, knows: A.S. *wát* from *witan*, to know.

25. For, as the case stands, rivalry as to who is to be nearest to the throne, etc.

emulation, in a bad sense, as in *Julius Cæsar*, ii. 3. 14—

"My heart laments that virtue cannot live
Out of the teeth of emulation."

26. **Will touch us all too near**, will come too vitally home to us, *i.e.* will afflict us all sorely.

28. **haught**. Cp. *Richard II.*, iv. 1. 254—

"No lord of thine, thou haught insulting man";

and Marlowe's *Edward II.*, iii. 2. 28—

"This haught resolve becomes your majesty."

30. **solace**, be happy. Cp. *Romeo and Juliet*, iv. 5. 47—

"But one thing to rejoice and solace in."

35. **make**. The Folio has "makes." See Abbott, § 333.

36. **sort**, ordain. Cp. *Merchant of Venice*, v. 1. 132—

"But God sort all!"

39-40. Almost every man that one speaks to looks despondent and full of alarm.

cannot almost, can scarcely (Wright). Cp. *Comedy of Errors*, v. 1. 181—

"I have not breathed almost since I did it."

For "reason" cp. i. 4. 165 (152 in the present edition).

41. Tollet quotes from Holinshed's *Chronicle*, vol. iii. p. 721, "Before such great things men's hearts of a secret instinct of nature misgive them; as the sea without wind swelleth of himself before a tempest." Cp. also Bacon, *Essay* xv., "Of seditions and troubles," "And as there are certain hollow blasts of wind and secret swellings of seas before a tempest, so are there in states."

42. **a divine instinct**, a God-given or God-implanted instinct. The word "instinct" is accented on the last syllable. Cp. *Henry VI.*, B. iii. 2. 250—

"And mere instinct of love and loyalty."

43. **Ensuing dangers**, approaching dangers. The Folio reads "pursuing danger," though, as Wright points out, the catch-word on the previous page is "ensuing." By proof = by experience. Cp. *Cymbeline*, i. 6. 70—

"that man, who knows
By history, report, or his own proof."

SCENE IV.

1. The Folio reads—

"Last night, I hear they lay at Stony Stratford,
And at Northampton they do rest to-night."

According to Hall they did actually "lie" at Stony Stratford, and were taken back the next morning by Gloucester to Northampton where they spent the next night. Accordingly Grant White remarks, "The reading of the Folio has on its side authority, rhythm and — according to the chronicles which Shakespeare followed—historical truth."

lay=stayed, cp. *Merry Wives*, ii. 1. 187, "Does he lie at the Garter?" and *Love's Labour Lost*, i. 1. 149—

"She must lie here on mere necessity."

9. **cousin.** See ii. 2. 8.

13. **Small herbs have grace.** This probably means, "Small herbs are beautiful or pleasing in respect of their perfume as well as colour." The word "herb" is used in a very wide sense in Shakespeare. See Schmidt on "herb" and "nose-herb." But there may also be an allusion to rue, "sour herb of grace" (*Richard II.*, iii. 4. 105). Cp. *Hamlet*, iv. 5. 182, and *All's Well that Ends Well*, iv. 5. 18.

18. **wretched'st**, the weakest, most puny, least thriving. (Ritson.)

20. **if this rule were true.** The Folio reads "if his rule were true."

gracious, virtuous. Cp. iii. 2. 56.

23. **had been remember'd**, had thought of it. Cp. *Taming of the Shrew*, iv. 3. 96—

"Marry, and did; but if you be remember'd,
I did not bid you mar it to the time."

24. **my uncle's grace**, the Duke my uncle.

a flout, a mock, a gibe. Cp. *L. L.*, v. 2. 269—

"O poverty in wit, kingly-poor flout."

See also 397 and 854 of the same scene. We should use "hit" or some such word with "give." But Bacon in his thirty-second essay has "Was there never a flout or dry blow given?"

25. **touch nearer**, hit harder: see above, ii. 3. 26.

28. See *Henry VI.*, C. v. 6. 75—

"The midwife wonder'd and the women cried,
'O Jesu bless us, he is born with teeth!'"

30. **a biting jest**, a cutting sarcasm. But there is a play upon another possible meaning, "a joke about biting."

34. **I cannot tell.** Rolfe is of opinion that his mother told him, but the boy is too clever to say so.

35. **parlous**, alarming, mischievous: a popular corruption of "perilous." Cp. *As You Like It*, iii. 2. 45, "Thou art in a parlous state, shepherd."

go to, here a phrase of reproof, not of exhortation.

shrewd, written *shrew'd* in the Folio, is the past participle of *shrewen*, to curse, according to Skeat. It means here "mischievous," and generally bears in Shakespeare the same signification as "curst." The modern sense is also found in Shakespeare.

37. **Pitchers have ears.** Malone states that the old form of the proverb is, "Small pitchers have great ears." Wright says the usual form is "Little pitchers have large ears," to which is sometimes added, "and wide mouths." The proverb is often used of children in England.

46. **all I can**, probably, all I know, as in *Cymbeline*, iv. 2. 392—

"And on it said a century of prayers,
Such as I can, twice o'er."

Or we may supply "disclose."

51. **Insulting**, insolent. Cp. *Henry VI.*, A. i. 2. 138—

"Now am I like that proud insulting ship
Which Cæsar and his fortune bare at once."

jet. The Folio reads "jutt." Wright thinks the meaning here is "encroach on." Schmidt gives it as "treat with insolence," which does not seem to suit the context as well. Cp. *Titus Andronicus*, ii. 1. 64—

"Why, lords, and think you not how dangerous
It is to jet upon a prince's right."

In the other passages in Shakespeare in which "jet" is found, it means "strut." Singer prefers "jut" to "jet," and remarks "Baret distinguishes the words thus, '*to jette*, lordly through the streets that men may see them. Incedere magnifice per ora ho-

minum. *To jut*, hit or run against. Incurrere et offendere.' Mr. Collier thinks they were meant for the same word, but to *jut* upon and not to *jet* is the word here."

52. Upon the throne occupied by a harmless child that inspires no dread.

54. **map.** Rolfe and Schmidt explain this word as "picture, image," as in *Richard II.*, v. 1. 12 ("thou map of honour"), and many other passages. But I rather think that the queen means that she sees unrolled as in a map the whole course of misfortunes down to the fatal termination.

59. Wright compares *Macbeth*, i. 3. 60, 61—

"Speak then to me, who neither beg nor fear
Your favours nor your hate."

Cp. also *Coriolanus*, ii. 1. 282—

"The commons made
A shower and thunder with their caps and shouts."

61. **Clean**, altogether. Cp. *Henry VIII.*, i. 3. 29—

"Renouncing clean
The faith they have in tennis and tall stockings."

over-blown, blown over, used of a storm in *Tempest*, ii. 2. 114, "Is the storm overblown?" and metaphorically in *Richard II.*, iii. 2. 190—

"This ague fit of fear is overblown."

Cp. Milton, *P. L.*, i. 172 and ff.—

"The sulphurous hail
Shot after us in storm o'erblown hath laid
The fiery surge."

62. The Folio reads "Brother to Brother; Blood to Blood, Selfe against selfe."

63. **preposterous**, unnatural, perverse.

64. **outrage** probably = lawlessness: but Schmidt gives it as "rage, fury" in this passage.

spleen, spite, malice: cp. *King Lear*, i. 4. 304—

"If she must teem,
Create her child of spleen."

65. **death.** The Folio has the tame reading "earth."

66. **to sanctuary**, to the sanctuary at Westminster. Rolfe informs us that it stood where Westminster Hospital now stands (then within the precincts of the Abbey), and retained its privileges as a refuge for criminals until the dissolution of the monastery, and for debtors until 1602.

71. **The seal I keep**, the great seal which he kept as Lord Chancellor. Steevens tells us that afterwards this obsequious Arch-

bishop (Rotheram), to ingratiate himself with Richard III., put his majesty's badge, the *Hog*, upon the gate of the Public Library, Cambridge."

betide, may it happen. Cp. *Cymbeline*, iv. 3. 40—

"What is betid to Cloten."

72. **tender**, regard, care for. See above, i. 1. 44.

ACT III. SCENE I.

Cardinal Bourchier. Thomas Bourchier was made a Cardinal and elected Archbishop of Canterbury in 1464. He died in 1486. (Malone.)

1. **your chamber.** Reed states that London acquired the title of Camera Regis, or the chamber of the king, soon after the Norman Conquest.

2. **cousin.** See note on ii. 2. 8.

4. **crosses**, vexations, annoyances. There is a play upon two meanings of the word in *Henry IV.*, B. i. 2. 253, "you are too impatient to bear crosses."

9. **distinguish of a man.** For the preposition, cp. *Henry VI.*, B. ii. 1. 129, "sight may distinguish of colours."

10. **God he knows.** For the redundant pronoun, cp. above, i. 3. 212.

11. **jumpeth**, agrees, accords, tallies. Cp. *Henry IV.*, A. i. 2. 78, "And in some sort it jumps with my humour as well as waiting in the court, I can tell you." The adverb "jump" means exactly, just, as in *Hamlet*, i. 1. 65, "jump at this dead hour," where the Folio has "just."

13. **sugar'd words**, flattering, enticing words. The same expression is found in *Henry VI.*, A. iii. 3. 18, and *Henry VI.*, B. iii. 2. 45. In the latter passage it is opposed to "poison" as here,

"Hide not thy poison with such sugar'd words."

In *Timon*, iv. 3. 259, we find "sugar'd game," and Meres in his *Palladis Tamia* speaks of Shakespeare's "sugred sonnets among his private friends." (*Shakespeare Primer*, p. 25.)

22. **slug**, a kind of snail, used as the symbol of slowness and laziness. Cp. *Comedy of Errors*, ii. 2. 196, "Dromio, thou drone, thou snail, thou slug, thou sot."

24. And in the nick of time here comes Lord Hastings heated with the rapidity of his journey.

28. **Have taken sanctuary.** Cp. *Comedy of Errors*, v. 1. 94—

"He took this place for sanctuary
And it shall privilege him from your hands."

30. **perforce withheld**, forcibly detained, or detained by force.

31. **indirect**, improper, unbecoming. Cp. *John*, iii. 1. 275—

"Though indirect,
Yet indirection thereby grows direct."

peevish, silly, thoughtless, as in *Twelfth Night*, i. 5. 319—

"Run after that same peevish messenger."

33. **Persuade**, advise, recommend. Schmidt appears to think that it means "prevail on by argument" here. But l. 35 shows that this cannot be the case. Besides, Hall in his *Chronicle* (quoted by Wright) says the cardinal "took upon him to move her, and thereto to do his uttermost endeavour. Howbeit if she could in no wise be entreated," etc.

35. **deny**, refuse, say no; as in *All's Well that Ends Well*, ii. 1. 20—

"They say our French want language to deny
If they demand."

36. **jealous**, suspiciously timid. Cp. *Twelfth Night*, iv. 3. 27—

"That my most jealous and too doubtful soul
May live at peace."

39. **Anon.** The word *anon* may safely be omitted. It only serves to vitiate the measure (Steevens). For the accent of "obdurate," see on i. 3. 347.

44. Buckingham's speech is almost literally from Holinshed (Wright). Staunton observes, "Buckingham's reasons against the young Duke of York's right to enjoy the privilege of sanctuary were first set forth by Sir Thomas More, and were copied by Hall and Holinshed, from one or other of which the poet took them."

senseless-obstinate, unreasonably obstinate (Schmidt). Staunton would read "needless obstinate," and Collier, according to Rolfe, adopts the "strict and abstinent" of his MS. corrector.

45. Too observant of forms, and too much wedded to ancient customs. Singer paraphrases "ceremonious" by "superstitious."

46. Wright points out that "weigh with" may mean "compare with," or "estimate by means of"; so the passage may be paraphrased in two ways: (1) compare this act with the deeds of violence done every day in this age; (2) estimate this act by the coarse moral standard of this age. The latter interpretation is pretty nearly the same as Mr. Grant White's, who takes "the grossness of this age" to mean "the blunted moral perception" of this age.

49. It appears from Holinshed that this line means, "Those whose actions have been such as to deserve a punishment which can only be escaped by taking sanctuary."

55. Holinshed's words are, "I have often heard of sanctuary men, but I never heard earst of sanctuary children."

63. **seems.** The Folio has "think'st," *i.e.* "thinks it thee." Sidney Walker conjectured "thinks." The word "think" in such passages is from the A.S. *thincan*, to seem. The other word is *thencan*, to think.

65. **repose you**, rest yourself. Cp. *Richard II.*, ii. 3. 161—

"Unless you please to enter in the castle,
And there repose you for this night."

66. **and shall be thought**, and in the place which shall be thought most fit.

68. **of any place**, of all places. He would prefer almost any place to the tower. Cp. *Henry VI.*, B. i. 3. 167—

"That York is most unmeet of any man."

69. **Julius Cæsar.** Cp. *Richard II.*, v. 1. 2—

"To Julius Cæsar's ill-erected tower";

Gray makes use of the story in his *Bard*—

"Ye towers of Julius, London's lasting shame!"

71. **re-edified**, rebuilt. Schmidt gives another instance of the literal use of this word from *Titus Andronicus*, i. 1. 351—

"This monument five hundred years hath stood,
Which I have sumptuously re-edified."

Shakespeare also uses the word "edify" in the modern secondary sense of "improve by moral instruction." "Edify" is used in the A.V. of the *N.T.* to translate a Greek verb that means "to build up the church."

72. **record.** For the accent, cp. *Richard II.*, iv. 1. 230—

"If thy offences were upon record."

I believe this pronunciation is still preserved by barristers in the phrase, "A court of recórd." Wright points out that "else" is redundant. The prince wishes to know if the fact of Julius Cæsar's having built the tower rests upon the authority of historians, or merely on old tradition handed down from one generation to another.

77. **retail'd**, told, related, reported. Cp. below, iv. 4. 335.

79. Steevens quotes the Latin proverb,

"Is cadit ante diem qui sapit ante senem,"

(He dies before his day who is wise before he is an old man,)

and Wright quotes from Holland's translation of Pliny a passage in which a similar opinion is attributed to Cato the Censor. Cp. also Marlowe's *Edward II.*, iii. 2. 79. 80 (Tancock's edition), where Queen Isabella says to Prince Edward—

"Ah, boy! this towardness makes thy mother fear
Thou art not mark'd to many days on earth."

81. **characters**, letters or figures used in writing. This is the only passage in which the noun has this accent. The verb is similarly accented in *Two Gentlemen*, ii. 7. 4—

"Are visibly charáctered and engraved,"

and in some other passages.

lives long. Wright points out that the ambiguity to which Richard refers is contained in these words, which were first applied to the continuance of the prince's life, and subsequently to the continuance of fame even without any written record.

82. **the formal Vice, Iniquity**, the conventional or customary Vice of the old moralities. The Vice was practically a buffoon who incited the hero of the piece to wickedness, and protected him by beating off the devil with his wooden sword or dagger. Sometimes the Vice bears the special name of Iniquity. For this character, see *Twelfth Night*, iv. 2. 134—

"Like to the old Vice,
Your need to sustain,
Who, with dagger of lath
In his rage and his wrath,
Cries Ah, ha! to the devil";

and *Henry IV.*, B. iii. 2. 343, where Falstaff says of the lean Justice Shallow—

"And now is this Vice's dagger become a squire."

83. I extract two meanings out of one word. "To moralize" is to interpret, to explain, as in *Lucrece*, 104—

"Nor could she moralize his wanton sight";

and *As You Like It*, ii. 1. 44—

"Did he not moralize this spectacle?"

which Wright paraphrases, "Deduce from it some moral sense." Delius thinks that there is a reference to the fact that the old plays in which the Vice appeared were called Moralities. Capell would read, "I moralize—two meanings in one word." See Deighton on *Much Ado*, iii. 4. 68.

84. Craik remarks somewhere that the character of Julius Cæsar had taken a powerful hold of Shakespeare's imagination.

85. Those exploits which his courage bestowed on his mind as a kind of additional ornament, his mind recorded in order that his courage might never be forgotten.

91. **An if**, a common pleonasm, both words meaning "if"; but see Abbott, § 105.

94. **lightly**, commonly, usually. Steevens quotes from Ray's *Proverbs*, "There is lightning lightly before thunder"; and from Ben Jonson's *Cynthia's Revels*, "He is not lightly within to his mercer." Rolfe is of opinion that the word passed into this meaning through that of "readily, easily."

97. **dread lord**, a royal title. See *Henry V.*, i. 2. 103—

"Go, my dread lord, to your great-grandsire's tomb."

99. Too fresh in our memories is the death of that king who might have retained that title.

103. **idle weeds**, useless weeds. Cp. *King Lear*, iv. 4. 5—

"Darnel and all the idle weeds that grow
In our sustaining corn."

107. **beholding**. See on ii. 1. 129.

114. And a thing which it costs no pang to part with, as it is a mere trifle.

117. **to it**, in addition to it, as in *Troilus and Cressida*, i. 1. 7—

"The Greeks are strong and skilful to their strength."

121. **I weigh it lightly**, I prize it slightly. Wright interprets, "I think it but a trifling gift." But may not the high-spirited boy mean to say that he is not afraid of the sword? Hanmer conjectured, "I'd weigh it lightly"; Lettsom, "I'd wear it lightly." Cp. *Love's Labour Lost*, v. 2. 27—

"You weigh me not? O, that's you care not for me."

128. Cp. *As You Like It*, ii. 4. 11—

"For my part, I had rather bear with you than bear you."

131. The meaning seems to be that the hump on Richard's back would afford a convenient projection for York to perch on. Steevens quotes Ulpian Fulwel, *Ars Adulandi*, 1576—

"Thou hast an excellent back to carry my lord's ape."

132. **sharp-provided**, keen and ready. Staunton is of opinion that it means "furnished him beforehand," as Buckingham thinks that his mother had instigated him to mock his uncle.

reasons. See on i. 4. 165 (152 in the present edition).

145. **Clarence'**. For the omission of the possessive inflection, see Morris's *English Accidence*, p. 102; Rowe and Webb's *Hints*, § 143.

147. **Nor none that live**. Wright compares *Midsummer Night's Dream*, iii. 2. 135—

"*Lys.* I had no judgement when to her I swore.
Hel. Nor none, in my mind, now you give her o'er."

150. **Stage direction**. A "sennet" was a set of notes played on a trumpet as the signal for the arrival or departure of a procession. (Wright.)

152. **incensed**, instigated, incited. Cp. *Much Ado*, v. i. 242, "Don John your brother incensed me to slander the lady Hero." Schmidt seems inclined to adopt Nares' view that "incense" stands for "insense" (which in the Staffordshire provincial dialect means "to instruct or inform") in the above passages as well as in *Henry VIII.*, v. 1. 43.

153. **scorn**, mock. Cp. *Comedy of Errors*, iv. 4. 77, 78—

"*Ant. E.* Did not her kitchen-maid rail, taunt, and scorn me?
Dro. E. Certes, she did, the kitchen-vestal scorn'd you."

154. **parlous.** See on ii. 4. 35 above. The Folio has "perillous."

155. **capable**, intelligent, quick of apprehension. (Malone.) Ritson compares *Troilus and Cressida*, iii. 3. 310—

"Let me bear another to his horse, for that's the more capable creature."

157. **let them rest**, never mind them. He wishes to pass to another subject.

158. **sworn as deeply.** Delius points out that "deeply" must be taken with "sworn" and not with "effect." Cp. *Hamlet*, iii. 2. 235, "'Tis deeply sworn." But the parallelism of the passage would lead one to suppose that "deeply" must be taken with "effect." The difficulty may be got over by taking "As closely to conceal" to mean "And also to bury in close concealment." In that case "as" in line 158 would mean "both," and must be taken in close connexion with "to effect." It is perhaps best to take "closely" also with "sworn" in the sense of "sworn to secrecy." "To conceal" would then mean "so as to conceal," or, "in order that you may conceal." Possibly "deeply" may be taken with "effect," in the sense of "cunningly." Wright would place the words "thou art sworn" by themselves, or omit "hither," and join them with the previous line.

160. Delius takes this line to mean, "You know the conversation that we held upon the way with regard to the best means of bringing about Richard's coronation." Schmidt gives this sense to "reasons" in iv. 3. 361, and he takes "urged" here in the sense of "spoken, mentioned." But it appears to me probable that "reasons" here means "arguments."

164. **seat royal.** Wright shows that the phrase is borrowed from Hall's *Chronicles*. We still use "blood royal." See Rowe and Webb's *Hints*, § 364.

168. **all in all**, literally, everything in every respect; a more emphatic way of saying "all." His conduct will be altogether regulated by that of Hastings.

170. **as it were far off**, in a distant and indirect manner. Cp. ii. 5. 93.

171. **stand**, here equivalent to "is." Cp. *Two Gentlemen*, i. 3. 60, "And how stand you affected to his wish," *i.e.* "And how do you feel with regard to," etc.

173. **To sit about**, to sit in council concerning. (Rolfe.)

179. **divided councils.** Reid shows from Hall that this is historical. Richard made all the lords, who were faithful to the king, assemble at Baynard's Castle, while he and his accomplices held a council at Crosby Place. Holinshed, whom Shakespeare followed, mentions the lord cardinal, the Archbishop of Yorke, then lord chancellor, the bishop of Ely, the lord Stanley and the lord Hastings as members of the public council summoned to arrange for the coronation. "Divided councils" probably means "two separate councils," not, as Johnson says, "a private consultation separate from the known and public council."

182. The clique of men who were formerly dangerous enemies to him. For the use of "ancient," cp. *Coriolanus*, iv. 1. 3—

> "Nay, mother,
> Where is your ancient courage?"

183. **are let blood**, a humorous way of saying "will be beneaded." The phrase is borrowed from the art of surgery. See *Richard II.*, i. 1. 153—

> "Let's purge this choler without letting blood;
> This we prescribe, though no physician;
> Deep malice makes too deep incision."

192. **complots**, plots, found below in line 200, in *Henry VI.*, B. iii. 1. 147, and three times in *Titus Andronicus*. The verb is found twice in *Richard II.* Both the noun and the verb are accented on either syllable.

193. The Folio reads—

> "Chop off his Head,
> Something wee will determine."

Staunton considers that this reading sadly mars Gloucester's energy. He therefore adopts the spirited version of the quarto text.

194, 195. **claim thou of me**, etc. Wright quotes a passage from Holinshed from which it appears that Buckingham claimed the earldom of Hereford in virtue of his descent from Thomas of Woodstock, who married Eleanor, daughter and co-heiress of Humphrey de Bohun. Besides the stipulations mentioned in the text, it was agreed that the protector's only lawful son should marry the duke's daughter.

196. **stood possess'd.** The Folio has "was possest." See above, 171. In 197 it reads "hand" for "hands," and in 198 "kindness" for "willingness."

200. **digest our complots in some form**, arrange our plots in some methodical way.

SCENE II.

6. **thy master.** The Folio reads "my Lord Stanley" as prose.

7. **should seem.** The Folio has "appeares."

8. **commends him,** sends his kind remembrances.

10, 11. The Folio reads—

> "Then certifies your Lordship that this Night
> He dreamt, the Bore had rased off his Helme."

11. **rased.** Wright points out that this word is used in the passage of Hall from which this scene is taken: "he thought that a bore with his tuskes so rased them both by the heades that the bloud ran about both their shoulders." The Folio has "razed off." Schmidt explains the word "raze" as "to strike on the surface." To "rase off" is a common expression in *Morte d'Arthur*, as in Bk. xviii., ch. 11, "And then he (Sir Lancelot) gave Sir Bors such a buffet that he made him bow his head passing low, and therewithal he rased off his helm." The expression "to rash off a helmet" is also found in *Morte d'Arthur* and in Spenser.

There appears to be one word, "rase, raze or rash or rush," derived from Fr. *arracher*, meaning, especially when joined with "off," "to pull off"; and another, "rase, raze or rash," from Lat. *radere*, to cut. The second word is especially used of the wounds inflicted by a boar. Cp. *Lear*, iii. 7. 58—

> "In his anointed flesh rash boarish fangs";

Here the Folio has "stick."

Steevens quotes from Warner's *Albion's England*—

> "Ha, cur, avaunt, the bore so rase thy hide."

21. **His honour.** This was the usual address to noblemen in Shakespeare's time. (Malone.)

25. **wanting instance,** wanting any immediate ground or reason. (Johnson.) Cp. *Hamlet*, iii. 2. 192—

> "The instances that second marriage move
> Are base respects of thrift, but none of love."

26, 27. **so fond to trust,** so foolish as to trust, etc. Wright compares *Merchant of Venice*, iii. 3. 9—

> "I do wonder,
> Thou naughty gaoler, that thou art so fond
> To come abroad with him at his request."

"Fond" is derived from "fonned," which, according to Skeat, is the pp. of "fonnen," to play the "fonne" (used in Chaucer) or fool.

29. **incense.** See on iii. 1. 152.

40. **the garland,** the crown. Cp. *Henry IV.*, B. v. 2. 84—

> "Be you contented, wearing now the garland."

43. **crown of mine**, head of mine. In the next line the crown is the "garland of the realm." There is a similar play on these two meanings of crown in *Henry IV.*, A. ii. 4. 420, "thy precious rich crown for a pitiful bald crown." In *Henry V.*, iv. 1. 243, there is a play upon another meaning of "crown," *i.e.* a coin worth five shillings. See Schmidt *s. v.*

47. **Upon his party.** See i. 3. 138.

52. **still**, constantly. See ii. 1. 137.

mine enemies. The Folio reads, "my adversaries."

53. **voice**, vote. Cp. *Midsummer Night's Dream*, i. 1. 54, "Wanting your father's voice." See also *Coriolanus*, ii. 3 *passim*.

55. **to the death**, though death were the consequence of not doing so: even if it were to cost me my life to refuse. Rolfe compares *Love's Labour Lost*, v. 2. 146—

"No, to the death, we will not move a foot."

Hastings little knows how true his words are destined to prove: nor does he perceive how applicable to his own case is Catesby's remark in ll. 64 and 65.

56. **gracious.** Cp. ii. 4. 20.

59. **tragedy**, sad fate, as often in Shakespeare. Cp. *Henry VI.*, B. iii. 2. 194—

"Even so suspicious is this tragedy";

i.e. this sad event.

62. The Folio reads—

"Well, Catesby, ere a fortnight make me older."

For the distinction observed in modern English between "older" and "elder," see *Hints* by Rowe and Webb, § 167.

63. **packing**, I will send some on their long journey. Cp. *Merchant of Venice*, ii. 2. 11—

"Well, the most courageous fiend bids me pack."

It meant, originally, to pack up one's goods preparatory to departure.

72. For they consider that his head is already as good as cut off and set in a high position on London Bridge. See note on iv. 4. 240, 241.

73. Hastings means that he has deserved the favour of Richard and Buckingham. But the audience know enough to assign another meaning to his words. He has by his crimes deserved well his "tragic fate."

77. **by the holy rood**, by the holy cross. A.S. *ród.*

78. **several councils**, separate councils. Cp. *Lucrece*, 1410—

"All jointly listening, but with several graces."

86. Cp. *Henry IV.*, B iv. 2. 81—

"Against ill chances men are ever merry."

88. **the day o'ercast**, the day became dark with clouds. In modern English the verb is transitive; as in *Midsummer Night's Dream*, iii. 2. 355, "Hie, therefore, Robin, overcast the night"; and *John*, iii. 1. 326, "The sun's o'ercast with blood."

89. **misdoubt**, mistrust. Cp. *Henry VI.*, C. v. 6. 14—

"The bird that hath been limed in a bush
With trembling wings misdoubteth every bush."

91. **the day is spent**. This must mean, the day is far advanced. But it seems to have been four in the morning. However, Stanley was afraid that they would be late for their meeting. The words are not found in the quartos.

92. **have with you**, come along, let me go with you. (Wright.) Literally it will be, "Let me have myself with you." Cp. *As You Like It*, i. 2. 268—

"Have with you. Fare you well."

Wot you what, let me tell you something of importance. Literally, do you know what it (*i.e.* the matter) is? So, when we wish to be emphatic, we say, "I'll tell you what it is."

94. **for their truth**, in respect of their integrity. So "true men" are opposed to "thieves" in *Henry IV.*, A. ii. 2. 98.

95. **hats**. J. Hunter explains this as "their dignities," but it is probably used quibblingly for "their heads," as Schmidt gives it. (Rolfe.) It appears to mean, "The lords had more right to their heads than some of their accusers to their hats," and is a humorous way of saying that the lords were far more honest and loyal than some of their accusers. Cp. *Love's Labour Lost*, i. 1. 310—

"I'll lay my head to any good man's hat."

96. **Enter a Pursuivant**. Wright points out that according to More the name of this pursuivant was Hastings. Delius tells us that in the quartos he is called Hastings, and Lord Hastings addresses him thus—

"Well met, Hastings, how goes the world with thee?"

A pursuivant is an officer in the College of Heralds of a lower rank than a herald.

99. **that your lordship please**, that your lordship is so good as to ask. "Please" is in the subjunctive mood.

103. Owing to the relations of the queen having instigated the king to send me there. Cp. *King John*, iv. 2. 166—

"Of Arthur, whom they say is killed to-night
On your suggestion."

107. May God preserve it to your lordship's full desire.

108. **Gramercy.** Fr. *grand merci*, great thanks. In modern English we say, "many thanks."

111. **Sir John.** Wright in his note on *As You Like It*, iii. 3. 34 (Clarendon edition) observes, "The title Sir was given to those who had taken the bachelor's degree at a University, and corresponded to the Latin 'Dominus,' which still exists in the Cambridge Tripos lists in its abbreviated form Ds. So in the *Merry Wives of Windsor* we have Sir Hugh Evans, and in *Love's Labour Lost* Sir Nathaniel." I believe at Trinity College, Dublin, the word "Sir" is used to translate "Dominus," which at Cambridge is rendered by "Mr."

112. **exercise.** Wright thinks that exercise had "the technical sense of an exposition of Scripture, such as was called also "prophesying." Johnson gives it as "performance of divine service." Malone says, "I rather imagine it meant—for attending him in private to hear his confession." This, I believe, is the correct view. Schmidt's interpretation is more general, "act of devotion, performance of religious exercises": cp. *Othello*, iii. 4. 41, "Much castigation, exercise devout"; *Winter's Tale*, iii. 2. 242; and below, iii. 7. 64.

113. **content you**, pay you. Cp. *Othello*, iii. 1. 1, "I will content your pains."

Enter Buckingham. Malone quotes from Harding's Chronicle ("where the account given originally by Sir Thomas More is transcribed with some additions,") a passage from which it appears that this conversation was held with Lord Howard.

116. **no shriving work**, no business of the nature of confession. In the passage above referred to, Lord Howard says, "You have no need of a priest yet." The historian continues, "And laughed upon him, as though he would say 'you shall have need of one soon.'" Wright quotes *Hamlet*, v. 2. 47—

"Not shriving time allowed."

"Shrive" comes from A.S. *scrifan*, which was probably borrowed at an early period from the Latin *scribere*. See Skeat, *s. v.*

121. Buckingham's speech, of course, has a double meaning. He knew that Hastings was destined never to return.

122. **stay dinner**, stay to dinner. Wright quotes *Romeo and Juliet*, iv. 4. 150, "Come we'll in here, tarry for the mourners and stay dinner."

123. Buckingham's heartless humour may remind us of *Hamlet*, iv. 3. 18 and 19. Hastings was doomed not to come home to supper.

SCENE III.

1. **Come ... prisoners.** This is not in the Folio.

Sir Richard Ratcliff. Wright states that he was governor of Pomfret.

4. **truth**, honesty, fidelity. See on iii. 2. 94.

5. **God keep.** The Folio has "God blesse." Cp. *King Lear*, iii. 3. 60, "Bless thee from whirlwinds, starblasting, and taking."

6. **blood-suckers**, here murderers. Cp. *Henry VI.*, B. iii. 2. 226—

"Pernicious blood-sucker of sleeping men."

In this latter passage, Schmidt considers that it means "vampire."

7. **cry woe**, lament, sorrow, pay dear for: cp. *Lear*, iii. 2. 33, "Shall of a corn cry woe."

8. **limit**, fixed time, assigned period. Wright compares *Richard II.*, i. 3. 151—

"The dateless limit of thy dear exile."

10. **ominous**, pernicious. Cp. iv. 1. 41, and *Hamlet*, ii. 2. 476—

"When he lay couched in the ominous horse."

11. **closure**, enclosure. Cp. *Venus*, 782; *Sonnet* 48. 11—

"{Into / Within} the {quiet / gentle} closure of my breast."

In *Titus Andronicus*, v. 3. 134, it means "end."

12. See *Richard II.*, v. 5.

13. **slander**, reproach.

16. **standing by**, *i.e.* without interfering, as passive spectators. See i. 3. 210. Between the 15th and 16th line the Folio inserts "When shee exclaim'd on Hastings, you and I." For "exclaim on" in the sense of "cry out against," cp. *Merchant of Venice*, iii. 2. 176—

"And be my vantage to exclaim on you."

19. **prayers**, used ironically for "curses," as in *Coriolanus*, iv. 2. 44—

"Take my prayers with you."

The Folio has "prayer."

23. **expiate.** This word, if not corrupt, must mean "fully completed, and ended," or terminated, as Wright explains it. It occurs apparently in a somewhat similar sense in *Sonnet* xxii. 4—

"Then look I death my days should expiate."

The quartos have—

"Come, come, despatch, the limit of your lives is out."

Steevens conjectured "expirate" which Grant White adopts. "Expire" is used transitively in *Romeo*, i. 4. 109, "expire the term."

24. **all.** The Folio reads "here" and in the next line—

"Farewell until we meet again in heaven."

SCENE IV.

1. **My lords, at once.** The Folio reads, "Now Noble Peeres." **at once**, to avoid circumlocution, in a word: cp. *Henry VI.*, B. iii. 1. 66—

"My lords, at once, the care you have of us,
To mow down thorns that would annoy our foot,
Is worthy praise."

2. **determine of**, decide about. Cp. *Henry IV.*, B. iv. 1. 164—

"To hear and absolutely to determine
Of what conditions we shall stand upon."

4. **Are all things fitting**, etc. The Folio reads "is" for "are," "ready" for "fitting," and "the" for "that."

5. The only thing wanting is the appointment of a particular day for the ceremony (Steevens). Schmidt also thinks that "want" is perhaps here used in the sense of "to be wanted, to be missing." "Nomination" will therefore be the nominative to the verb "wants."

8. **inward**, intimate. Wright quotes from Bacon, *Essay* xi., "A servant, or a favourite, if he be inward," etc.

10-13. The Folio reads—

"We know each other's faces: for our hearts,
He knows no more of mine, then I of yours,
Or I of his, my lord, then you of mine."

20. **voice**, vote; see iii. 2. 53.

22. **Now in good time.** The Folio has, "In happie time." See above, iii. 1. 24.

27. **upon your cue**, in the very nick of time. For the use of "upon" Wright compares *Hamlet*, i. 1. 6, "You come most carefully upon your hour." He remarks, "The last words of a speech which indicate to an actor when his part is coming, are called his cue (French *queue* a tail)." Skeat also favours the derivation from *queue*. But the word appears as "Q" in the Folio. In Furness's Variorum edition of *King Lear* (i. 2. 128) the following quotation is given from Butler's *English Grammar* 1634: "Q, A note of entrance for actors, because it is the first letter of *quando*=when, shewing when to enter and speak." Furness states that Wedgwood adopts this definition, but cites

Minsheu, "A *qu*, a term used among stage-players, à Lat. *qualis*, *i.e.* at what manner of word the actors are to begin to speak, one after another has done his speech." See *Midsummer Night's Dream*, iii. 1. I confess that the derivation favoured by Wright and Skeat seems to me most probable.

32. **My lord of Ely.** "Dr. John Morton, who was elected to that see in 1478. He was advanced to the see of Canterbury in 1486, and appointed Lord Chancellor in 1487. He died in the year 1500. This prelate, Sir Thomas More tells us, first devised the scheme of putting an end to the long contest between the houses of York and Lancaster, by a marriage between Henry, Earl of Richmond, and Elizabeth the eldest daughter of Edward IV., and was a principal agent in procuring Henry, when abroad, to enter into a covenant for that purpose." (Malone.)

34. The incident of the strawberries is related by Sir Thomas More. Steevens thinks that it is intended to show the affability and good humour which Gloster affected.

39. **testy**, is generally used in the sense of easily made angry, fretful, peevish, but here "headstrong" would appear to suit the context better.

40. **As**, that. The Folio reads "that." Wright points out that the same is the case in *Hamlet*, ii. 1. 95.

41. **son.** The Folio reads "child" and "worshipfully." If we read "son," "it" must be a kind of indefinite accusative after "terms": "as he respectfully puts the matter." See Abbott, § 226.

45. **mine opinion.** The Folio has "my judgement."

47. **prolong'd**, put off, deferred, as in *Much Ado*, iv. 1. 256—

> "This wedding-day
> Perhaps is but prolong'd."

50. **cheerfully and smooth.** See on i. 1. 22. For "to-day" the Folio reads "this morning."

51. There is some notion or other that pleases him; *i.e.* he must be thinking of something very delightful: cp. for this sense of "conceit" *Othello*, iii. 3. 115—

> "As if thou then hadst shut up in thy mind
> Some horrible conceit."

likes, pleases. Cp. *Lear*, ii. 2. 96—

> "His countenance likes me not."

57. **likelihood**, appearances, sign, indication. Cp. *All's Well*, i. 3. 128—

> "Many likelihoods informed me of this before."

The Folio has "livelyhood," in modern English "livelihood." This is preferred by Grant White and Rolfe. It will mean, of course, "animation, vivacity."

62. **conspire**, plot, used transitively in *Henry VI.*, C. i. 1. 165—

"What mutter you, or what conspire you, lords?"

63, 64. **prevail'd upon.** See on i. 1. 131.

69. **this ill.** The Folio reads "their evill."

70, 71. "This story rests upon the authority of Sir Thomas More, who wrote about 30 years after the time. His *History of Richard III.* was inserted in Hall's *Chronicle*, whence it was copied by Holinshed, who was Shakespeare's authority." (Malone.) More's words are thus given by Staunton, "And therewith he plucked up his doublet sleeve to his elbow upon the left arm, where he shewed a werish withered arm and small, as it was never other. . . . . And also no man was there present but well knew that his arm was ever such since his birth."

73. **Consorted**, associated. Cp. *Romeo*, ii. 1. 31—

"To be consorted with the humorous night."

77. More's words, as quoted by Staunton, are: "What, quoth the protector, thou servest me with *ifs* and with *ands*, I tell thee that they have so done, and that I will make good on thy body, traitor." "If" is used as a substantive in *As You Like It*, v. 4. 107, 108—

'Your If is the only peacemaker; much virtue in If."

80. **Lovel and Ratcliff.** Theobald substituted Catesby for Ratcliff, because Ratcliff was in Yorkshire. Wright supposes that the same actor took the parts both of Ratcliff and Catesby. The commentators point out that the quartos have only "Some see it done."

83. For I might have prevented this, if I had not been too foolish to do so: literally, I who was too foolish. For the meaning of "fond," cp. above, iii. 2. 26.

84. **raze his helm.** See on iii. 2. 11. The Folio reads, "did rowse our helmes."

86. **foot-cloth horse**, a horse with a foot-cloth or housings. The commentators compare *Henry VI.*, B. iv. 7. 51—

"*Cade.* Thou dost ride in a foot-cloth, dost thou not?
Say. What of that?
Cade. Marry, thou oughtest not to let thy horse wear a cloak, when honester men than thou go in their hose and doublets:"

and *Ibid.* iv. 1. 54—

"Bare-headed plodded by my foot-cloth mule."

Steevens quotes *The Legend of Lord Hastings*, 1563—

"My palfrey in the playnest paved streete
Thryse bowed his boanes, thryse kneeled on the floore
Thryse shonnd, as Balaam's ass, the dreaded Towre."

stumble. Cp. *Romeo and Juliet*, v. 3. 122—

"How oft to-night
Have my old feet stumbled at graves!"

and *Henry VI.*, C. iv. 7. 11—

"For many men that stumble at the threshold
Are well foretold that danger lurks within."

Melton, in his *Astrologaster*, quoted in Brand's *Popular Antiquities*, vol. iii. p. 249, says, "That if a man stumbles in the morning, as soon as he comes out of doores, it is a sign of ill lucke." He adds, "That if a horse stumble on the highway, it is a sign of ill lucke."

87. **startled**, started, or shied. The Folio reads, "started."

91. As if in exultation over mine enemies. "Triumphing" is here, in all probability, the verbal noun: and the literal sense is, "as if it (the matter in which I was engaged) were exultation over my enemies." Or "as it were" may mean "so to speak," and "triumphing" may be the participle agreeing with "I." For the accent of "triumphing," cp. *Antony and Cleopatra*, iv. 8. 16—

"Ride on the pants triúmphing";

and Milton, *On Time*, 22—

"Triumphing over Death, and Chance, and thee, O Time."

The Folio reads—

"As too triumphing, how mine enemies
To-day at Pomfret," etc.

96. **Dispatch.** The Folio reads—

"Come, come, dispatch."

97. **shrift**, confession made to a priest and the consequent absolution, as in *Henry VI.*, C. iii. 2. 107—

"The ghostly father now hath done his shrift";

and many other passages.

100. **good looks**, favourable looks, favour: cp. "good lord," "good word," and similar expressions. "Air" is here used as the symbol of unsubstantiality.

104. **exclaim**, to complain loudly. Cp. *Henry VI.*, A. iv. 1. 83—

"Say, gentlemen, what makes you thus exclaim?"

109. Those who smile at me shall shortly be dead themselves. (Malone.)

SCENE V.

2. **Murder thy breath**, pretend suddenly to lose thy breath. Cp. *Romeo and Juliet*, iv. 5. 61—

"To murder, murder, our solemnity";

and *Coriolanus*, v. 3. 61, "Murdering impossibility."

4. **distraught**, distracted, mad, used by Shakespeare only here and in *Romeo and Juliet*, iv. 3. 49—

"O, if I wake, shall I not be distraught?"

5. **the deep tragedian**, the tragic actor who is well skilled, or thoroughly versed in his profession. Cp. below, iii. 7. 75.

7. **wagging**, moving. Schmidt and Wright assign this sense to the word here, and in *Titus Andronicus*, v. 2. 87—

"The empress never wags
But in her company there is a Moor."

The word is generally used of motion up and down or backwards and forwards.

8. **Intending**, pretending. Cp. *Much Ado about Nothing*, ii. 2. 35—

"Intend a kind of zeal both to the prince and Claudio."

ghastly looks, looks of terror. Cp. *Tempest*, ii. 1. 309—

"Wherefore this ghastly looking?"

9. **enforced smiles**, constrained, counterfeited, artificial, insincere. Cp. *Taming of the Shrew*, Induction, i. 128—

"An onion will do well for such a shift,
Which in a napkin being close conveyed,
Shall in despite enforce a watery eye."

10. **offices**, functions. Cp. *Lucrece*, 936—

"Time's office is to fine the hate of foes."

20. **innocency**. Often used in Shakespeare for "innocence," as in *King John*, iv. 3. 110—

"Like rivers of remorse and innocency."

It is also used by Marlowe, *e.g.* in the last line of *Edward II.*—

"Be witness of my grief and innocency."

21. **Be patient**, be calm, calm yourself.

25. **plainest harmless**. Rolfe thinks this is an instance of the omission of the superlative inflexion with one of a pair of adjectives, and compares *Measure for Measure*, iv. 6. 13, "The generous and gravest citizens." Rolfe also states that Abbott would read "plainest-harmless," I suppose in the sense of "most transparently innocent." Steevens would read "harmless't." Wright considers that *plainest* is an adverb. The sense will be the same as on Abbott's supposition.

27. **book**, note-book, or memorandum book, or, in Shakespearian language, "table-book" (*Hamlet*, ii. 2. 136). Wright compares *Coriolanus*, v. 2. 14, 15—

> "I have been
> The book of his good acts."

29. **daub'd**, overlaid, disguised. The word is also used figuratively in *Lear*, iv. 1. 54, "I cannot daub it further."

30. **apparent**. See on ii. 2. 130.

32. **from**, free from; literally, at a distance from, as in *Henry VI.*, A. v. 5. 100—

> "And so conduct me where, from company,
> I may revolve and ruminate my grief";

and in many other passages in Shakespeare.

attainder, staining, taint, such as would rest upon a man convicted of such a charge. Cp. *Richard II.*, iv. 1. 24—

> "Either I must, or have my honour soiled
> With the attainder of his slanderous lips." (Wright.)

With regard to the derivation, Skeat observes, "The similarity in sound between *attaint* and *taint* has led, probably, to some false law: see the remarks about it in Blount's *Law Dictionary*. But etymologically, and without regard to imported senses, to *attaint* is to convict, and *attainder* is conviction. As a fact, *attaint* is a verb that has been made out of a past participle, like *convict* and *abbreviate*, and all verbs in *-ate*. It is merely the past participle of the verb *to attain* used in a technical sense in law." Skeat goes on to prove this by quotations. He considers that *attainder* is from the Fr. *atteindre* used substantively.

suspect. See i. 3. 89.

33. **covert'st shelter'd**, most closely disguised. See on 25 above and compare *King Lear*, iii. 2. 56—

> "That under covert and convenient seeming
> Hast practised on man's life."

35. **almost believe**. Almost is taken by Wright, Rolfe, and Schmidt to mean "even." Compare *King John*, iv. 3. 43—

> "Or could you think?
> Or do you almost think although you see,
> That you do see?"

But it surely makes better sense to take the word in its ordinary signification. Could you "attain to half-believe" on the subject? Could you conceive it barely possible?

40. **What, had he so?** The Folio reads "Had he done so?"

43. **to**. The Folio has "in."

rashly, hastily. Cp. *Hamlet*, v. 2. 6—

"Rashly

. . . . . .

Groped I to find out them";

and *Henry IV.*, B. iv. 4. 48—

"As aconitum or rash gunpowder."

44. Wright points out that "extreme" always has the accent on the first syllable in Shakespeare except in *Sonnet* cxxix. 4, 10.

47. fair befall you. See on i. 3. 282.

48. you my good lords. The Folio has "your good graces."

55. The Folio has "Something against our meanings." For "something" cp. *Macbeth*, iii. 1. 132. For "have" see Abbott, § 412.

meaning = intention, as in *King Lear*, i. 2. 190—

"I am no honest man if there be any good meaning towards you."

56. heard. Wright states that Keightley conjectured "hear," which is more correct. Abbott (*Grammar*, § 411) thinks the phrase stands for "we would have had you to have heard."

61. Misconstrue. Delius reads "misconster," which he says is the Shakespearian word. Wright says that it is found in most of the old copies.

63. As well as I, as well as if I. Cp. *Shrew*, ii. 1. 160—

"As had she studied to misuse me so."

66. cause. The Folio has "case." Both words mean "matter" (*i.e.* the execution of Hastings). Wright points out that there is a similar confusion in Bacon's *Advancement of Learning*, (Wright's edition, book II., p. 220. l. 20.)

69. The Folio reads "which" for "but" and "intent" for "intents."

too late of. See Abbott, § 166.

72. Go, after, after. Rolfe points out that the comma after "go" is necessary, as "after" is itself an imperative. The Folio has "Goe after, after." Rolfe means that with prepositions the verb of motion is often omitted.

73. in all post, in all haste. Cp. *Comedy of Errors*, i. 2. 63—

"I from my mistress come to you in post."

"Post" is here probably put for "post-haste." "Post originally meant a fixed place; then a fixed place on a line of road where horses are kept for travelling, a stage or station; thence it was transferred to the person who travelled in this way, using relays of horses, and finally to any quick traveller." (Skeat.)

74. meet'st advantage. The Folio reads "meetest vantage." Both mean "fittest opportunity."

75. **Infer**, allege, use as an argument. The word is used frequently in this sense in this play. Cp. also *Henry VI.*, C. ii. 2. 44—

"Inferring arguments of mighty force."

76. **a citizen.** This person was one Walker, a substantial citizen and grocer at the Crown in Cheapside. (Grey.) But Wright quotes a passage from Hall showing that his name was Burdet. Within less than four hours he was apprehended, judged, drawn and quartered in Cheapside.

79. **sign.** The custom of numbering houses is of recent date, and signs were not restricted to inns in Shakespeare's days. For instance, Quarto A of this very play was "printed by Valentine Sims, for Andrew Wise, dwelling in Paules Churchyard at the sign of the Angell, 1597."

80. **luxury**, lust, the only meaning in Shakespeare. See Schmidt, *s. v.* Wright says that in mediæval ethics luxury always had this meaning. The modern use is, he thinks, due to the influence of classical Latinity and the weakening of scholastic theology. All these accusations against Edward were "contained in the petition presented to Richard before his accession, and afterwards turned into an Act of Parliament." (Blakeway in Var. Edition.)

83. **lustful.** The Folio has "raging"; as Wright conjectures, because it reads "lusted" for "listed" in the next line. "List" in the sense of "desire" is found in *Venus and Adonis.*

85. **for a need**, in case of necessity, at a pinch. Cp. *Henry VI.*, C. i. 2. 67—

"Ay, with five hundred, father, for a need."

89. **just.** The Folio has "true." Both mean "exact."

93. **sparingly, as 'twere far off**, indirectly and, so to speak, in a distant manner. Cp. *Henry V.*, i. 2. 239—

"Or shall we sparingly show you far off
The Dauphin's meaning and our embassy?"

95. **Fear not.** The Folio has "Doubt not."

96. **the golden fee.** This, of course, means the crown, the golden prize; but there is at the same time an allusion to a lawyer's fee.

98. **thrive well**, succeed. Cp. *King Lear*, i. 2. 20—

"If this letter speed
And my invention thrive."

Baynard's Castle "stood on the Thames a little below the present Blackfriars Bridge, and just above St. Paul's Pier, where Castle Baynard Dock now is. Humphrey, Duke of Gloucester, built a palace on the site of the original Baynard's Castle, and this is the building referred to by Shakespeare. Lady Jane Grey was

here proclaimed Queen in 1553." (Rolfe.) **The Baynard who built the original castle was a nobleman that came in with William the Conqueror.**

103, 104. Shaw and Penker were two popular preachers. Dr. Shaw was brother to Edmund Shaw the Lord Mayor, and Friar Penker was a provincial of the Augustin Friars.

106. to take some privy order, to make some secret arrangements, to take some secret measures, for drawing, etc. Cp. *Othello*, v. 2. 72—

"Honest Iago hath ta'en order for it."

107. brats, used contemptuously for children, as in i. 3. 194.

108. no manner of person. The Folio reads, "No manner person." Cp. Chaucer, *The Nuns' Prieste's Tale*, 26—

"For sche was as it were a maner deye."

It also reads "order" for "notice."

SCENE VI.

Enter a scrivener. A scrivener was a professional writer of legal documents. Cp. *Taming of the Shrew*, iv. 4. 59, "My boy shall fetch the scrivener presently" (that is to write the marriage contract). (Rolfe.) Here he seems to be merely a copying clerk. In Hall's narrative, quoted by Staunton and Wright, similar reflexions are put into the mouth of one who had been "scolemayster at Paules."

2. **set hand,** neat, distinctly legible; literally regular, uniform.

engross'd, copied out fair; a phrase still used by lawyers.

in Paul's, in Old St. Paul's Cathedral.

4. And observe how beautifully consistent the rest of the story is.

7. **The precedent,** the original or rough draft.

9. **Untainted,** unaccused. See note on iii. 5. 32.

10. **a good world the while.** See note on ii. 3. 8.

gross, dull, stupid. Cp. *Much Ado*, v. 1. 164, "A great gross one" (wit.).

12. **blind.** The Folio reads "bold," which gives a better sense. Grant White thinks that the other variations in this scene are not worth notice.

14. **in thought,** in silence, without notice or detection. (Johnson.)

SCENE VII.

3. **mum**, silent. In all the other passages quoted by Schmidt it is an interjection, as Wright points out.

5. **contráct**. For the accent cp. *Tempest*, ii. 1. 151—

> "And use of service, none; contráct, succession."

According to Schmidt the verb is accented on the second syllable only, the noun on both syllables.

Lady Lucy. It appears from Malone's note that the king was not affianced to Lady Lucy, and the only parliament assembled by Richard III. declared the children of Edward illegitimate on account of his having secretly married Lady Eleanor Butler, but no mention was made of Lady Lucy. Gairdner is inclined to believe the story of Edward's "pre-contract" to Lady Eleanor Butler, the more so as after the accession of Henry VII., and his marriage with the daughter of Edward IV. and Elizabeth Woodville, any allusion to the pre-contract was treated as disloyal. (*Life of Richard III.*, pp. 113-118.) For the importance of "handfasting or betrothal," see Ward on Greene's *Friar Bacon and Friar Bungay*, v. 140. He refers us to *Measure for Measure*, iv. 1. 72-75; *Twelfth Night*, v. 1. 154-164; *The Winter's Tale*, i. 2. 278; *The Tempest*, iv. 1. 13 and ff. See also Deighton on *Much Ado*, iv. 1. 46 (50 in the Globe edition). Gairdner remarks, "The ecclesiastical theory of pre-contracts, which prevailed before the Reformation, was the cause of great abuses. Marriages that had been publicly acknowledged, and treated for a long time as valid, were often declared null on account of some previous contract entered into by one or other of the parties."

6. **in France**. See *Henry VI.*, C. iii. 3.

9. **His tyranny for trifles**, the cruel punishments he inflicted for trifling offences.

11. And the fact that he did not resemble the duke in appearance. Schmidt thinks that resemblance may possibly = semblance, but perhaps it is only a confused construction.

12. **infer**. See iii. 5. 75.

13. **right idea**, exact image. Cp. *Much Ado*, iv. 1. 226—

> "The idea of her life shall sweetly creep
> Into his study of imagination."

"Idea" is in apposition with "you" understood in "your lineaments."

15. Wright points out that Richard commanded the army which invaded Scotland in 1482.

18. **the purpose**. The Folio has "your purpose."

25. **statuas**. It is clear that "statue" was pronounced "statua" in Shakespeare's time. Cp. *Julius Cæsar*, ii. 2. 76,

"She dreamt to-night she saw my statua"; and Bacon's *Essay on Friendship* (Wright's edition, p. 112. l. 10), "A man were better relate himself to a statua or picture."

breathing stones. "They had breath, and therefore could have spoken, but were as silent as if they had been stones." (Malone.) Rowe wished to read "unbreathing."

30. **recorder.** Probably to be accented on the first syllable.

34. **followers of mine own.** Wright quotes from Hall, "A bushment of the duke's servauntes and one Nashfeelde and other belonging to the protector with some prentices and laddes." "Bushment"=ambush; "other" is plural.

35. **hurl'd up their caps.** Cp. *Julius Cæsar*, i. 2. 246, "The rabblement hooted and clapped their chopped hands, and threw up their sweaty night caps," and *Coriolanus*, i. 1. 216—

"They threw their caps
As they would hang them on the horns o' the moon."

For "at the lower end" the Folio reads "at lower end." Wright compares *Coriolanus*, iv. 5. 205, "At upper end o' the table," and *Julius Cæsar*, i. 2. 255, "He fell down in the market place and foamed at mouth."

40. **Argues**, proves, shows. Cp. Milton, *P. L.*, iv. 830—

"Not to know me argues yourselves unknown."

This use is common in Shakespeare: see *Love's Labour Lost*, iv. 2. 56—

"I will somewhat affect the letter, for it argues facility.'

wisdoms. The Folio has the singular, but see Wright on *Julius Cæsar*, i. 2. 42; he observes "Shakespeare often uses the plural to express something common to several persons." This use with abstract nouns is alien to modern grammar. Cp. *Hamlet*, i. 1. 173—

"As needful in our loves, fitting our duty."

42. **blocks.** Cp. *Much Ado*, iii. 1. 67—

"If silent, why a block moved with none."

45. **intend.** See on iii. 5. 8.

49. **ground**, plain song, or theme.

descant, in Morley's words, quoted by Wright, is "singing a part extempore upon a plain song." Buckingham means that he will extemporise a pious dissertation on the fact that Richard is surprised at his devotions.

51. **Play the maid's part.** Schmidt compares *Two Gentlemen*, i. 2. 55—

"Since maids, in modesty, say 'no' to that
Which they would have the profferer construe 'ay.'"

52-53. If you speak for them as plausibly as I in my own person, or for my own purposes, shall seem to deny your suit, there is no doubt but we shall bring all to a happy issue. (Steevens.) Delius adopts this interpretation.

55. **leads**, a flat roof covered with lead. Cp. *Coriolanus*, iv. 6. 82—

"To melt the city leads upon your pates."

56. **dance attendance**, stand and wait obsequiously. Cp. *Henry VIII.*, v. 2. 31—

"To dance attendance on their lordships' pleasures."

57. **withal** is used for "with" after the object at the end of a sentence (Abbott, § 196).

58-60. The Folio reads—

"Now *Catesby* what sayes your Lord to my request?
Catesby. He doth entreat your Grace, my Noble Lord."

62. **Divinely**, devoutly. Cp. *King John*, ii. 1. 237—

"Lo, in this right hand, whose protection
Is most divinely vowed upon the right
Of him it holds, stands young Plantagenet."

64. **exercise**. See on iii. 2. 112.

65. **to thy lord again**. The Folio has "to the gracious Duke" and in the next line "Aldermen" for "citizens."

67. The Folio reads, "In deepe designes, in matter," etc.

70. The Folio reads—

"Ile signifie so much unto him straight."

Cp. *Merchant of Venice*, ii. 9. 88—

"To signify the approaching of his lord,"

i.e. to announce, etc.

72. **day-bed**, a couch, or sofa; used also in *Twelfth Night*, ii. 5. 54, "Having come from a day-bed where I have left Olivia sleeping."

76. **to engross**, to fatten, to pamper (Johnson). So Falstaff made himself "fat-witted" by "sleeping upon benches after noon" (*Henry IV.*, A. i. 2. 4).

80. For "sure," Mr Collier's MS. Corrector proposes "sore": cp. *Merchant of Venice*, v. 1. 306, 307—

"I'll fear no other thing
So sore, as keeping safe Nerissa's ring."

81. **God forbid**. The Folio has "God defend." So Dogberry in *Much Ado*, iv. 2. 21, "God defend but God should go before such villains." Malone says, "This pious and courtly mayor

was Edmund Shaw, brother to Doctor Shaw, whom Richard had employed to prove his title to the crown from the pulpit at St. Paul's Cross."

82-84. Here the Folio reads—

"I feare he will, here Catesby comes again.

Enter Catesby.

Now *Catesby* what says his Grace?

Catesby. He wonders to what end you have assembled
Such troops of citizens to come to him."

93. **beads**, of the rosary, so called because they were used for counting the number of prayers recited. (A.S. *bed*, a prayer.) See *Henry VI.*, B. i. 1. 27—

"In courtly company or at my beads."

So Wright, but in both passages the word is practically equivalent to "prayers." For "hard" the Folio has "much," which means "a difficult business."

94. **zealous**, pious, religious, as in *King John*, ii. 1. 428—

"If zealous love should go in search of virtue."

95. Farmer quotes from Hall, "At the last he came out of his chamber, and yet not down to them, but in a gallery over them, with a bishop on every hand of him, where they beneath might see him and speak to him, as though he would not yet come near them, till he wist what they meant."

97. To uphold him, so that he may not fall into wickedness. Cp. *Henry IV.*, A. ii. 4. 510, "that reverend vice, that grey iniquity, that father ruffian, that vanity in years."

99. **ornaments.** It seems impossible to make the plural include the attendant bishops, as Wright suggests. If the plural is retained, it must, it seems, be explained as a common colloquialism, like "I am not friends with him." There is present in the mind of the poet the idea that prayerbooks are as a rule "true ornaments to know a holy man," and a confused construction is the result. "To know"=to know by.

103. **zeal.** See above, line 94.

107. **neglect.** The Folio reads "deferr'd," delayed attending to.

visitation, visit. Schmidt remarks that Shakespeare does not use the substantive "visit." "Visitation" is now commonly used in such phrases as "the visitation of God."

112. **disgracious**, unpleasing; see iv. 4. 177.

118. **supreme.** For the accent, see ii. 1. 13.

majestical. It appears from Schmidt's *Dictionary* that this is more common in Shakespeare than the modern form "majestic."

120. **Your state of fortune,** the station, place, or rank bestowed on you by fortune. Cp. *Macbeth*, iv. 2. 66—

"Though in your state of honour I am perfect."

your due of birth, your birthright; that which belongs to you in virtue of your birth.

122. To the impure blood of a line tainted with illegitimacy.

125. The isle is looked upon as maimed, wanting in some of the members that ought to belong to it.

126. **defaced with scars of infamy,** marred (or disfigured) with disgraceful marks; an allusion to the custom of branding criminals.

127. **graft,** from the verb "to graff." Wright compares *Henry VI.*, B. iii. 2. 214—

"And noble stock
Was graft with crab-tree slip."

The verb "graff" is found in *As You Like It*, iii. 2. 124, "I will graff it with you, and then I shall graff it with a medlar." Skeat compares *Romans*, xii. 17. According to him the verb "graff" is derived from the substantive "graff," a scion, found in Shakespeare's *Lucrece*, 1062—

"This bastard graff shall never come to growth."

128. **shoulder'd in,** pushed into. Cp. *Henry VI.*, A. iv. 1. 189—

"This shouldering of each other in the court."

For "in," cp. i. 2. 261. Johnson would read "smoulder'd," which, as Dyce observes, does not occur in Shakespeare. Dyce quotes from Lyson's *Environs of London*, "Shouldering other of the said bannermen into the ditch."

130. **Which to recure,** and in order to restore this island to a sound or healthy condition. Cp. *Sonnet* xlv. 9—

"Until life's composition be recured."

134. **factor,** agent, substitute in mercantile affairs. Cp. *Comedy of Errors*, i. 1. 42—

"Till my factor's death
And the great care of goods at random left
Drew me from kind embracements of my spouse."

135. **successively,** by order of succession and inheritance. (Schmidt.) Cp. *Henry IV.*, B. iv. 5. 202—

"So thou the garland wear'st successively."

from blood to blood, from relation to relation.

136. **empery,** used also, in the sense of a country subject to a prince's dominion, in *Cymbeline*, i. 6. 120—

"A lady
So fair and fastened to an empery."

It is used in an abstract sense in *Henry V.*, i. 2. 226—

"Ruling in large and ample empery";

and in Marlowe's *Edward II.*, iv. 6. 14—

"But what is he whom rule and empery
Have not in life and death made miserable?"

137. **consorted**, associated, as in iii. 4. 73.

141. The Folio has—

"I cannot tell if to depart," etc.

This reading, Wright remarks, fits in more closely with line 144, which, with the following lines down to line 153, is omitted in the quartos. He infers that when these were struck out for the purpose of shortening the play, line 141 was altered as we find it in the quartos.

144. If I were to adopt the alternative of not answering. Probably the word "fitted" is to be supplied to complete the grammar, but its sense must be considerably strained.

145. That in my case ambition, unable to speak, consented by giving no answer, etc. Cp. the proverbial saying, "Silence gives consent."

150. **check'd**, I should reprove. Wright illustrates this use of the indicative for the subjunctive by *Coriolanus*, iv. 6. 112—

"For his best friends, if they
Should say, 'Be good to Rome,' they charged him even
As those should do that had deserved his hate."

For the sense of "check," cp. *Henry IV.*, B. i. 2. 220—

"I have checked him for it, and the young lion repents."

153. **Definitively**, positively.

155. **Unmeritable**, devoid of merit, as in *Julius Cæsar*, iv. 1. 12—

"This is a slight unmeritable man."

See Abbott, § 3.

158. **ripe revenue**, the possession ready for me to inherit. (Wright.) But perhaps Richard means dexterously to insinuate an argument in favour of his own succession, and, if so, Clarke's interpretation, "that which comes to me in right of greater maturity in age and judgement," is to be preferred.

161. For "As" the Folio reads "That."

166. And I fall far short of the ability requisite to give you help, if help were needed.

168. **stealing**, moving on imperceptibly. Cp. *Sonnet* civ. 10—

"Ah! yet doth beauty, like a dial-hand,
Steal from his figure and no pace perceived."

173. **defend.** See on line 81 above.

175. **the respects thereof**, the motives which have induced you to adopt this resolution are trifling and of little moment. I suppose that "thereof" refers to "this." But should "thereof" be held to refer to "conscience," "the respects thereof" may be taken to mean "your conscientious scruples." For "nice" in the sense of "trifling," Malone compares *Romeo and Juliet*, v. 2. 18—

"The letter was not nice but full of charge."

179. **contract**, contracted, affianced, betrothed. See Abbott's *Grammar*, § 342.

181. **by substitute**, by proxy or deputy. See *Henry VI.*, C. iii. 3. Malone states that Bona was daughter to the Duke of Savoy, and sister to Charlotte, wife of Lewis XI., king of France.

183. **put by**, set aside. (Wright.) Schmidt takes it to mean "abandoned." The Folio has "put off."

184. **a many children.** Cp. *King John*, iv. 2. 199—

"Told of a many thousand warlike French."

See Abbott's *Grammar*, § 87. For "of a many children" the Folio reads "to a many sonnes."

187. Captivated and took prisoner. "Prize" is applied to booty taken in war, and "purchase" may mean much the same, as appears from *Henry V.*, iii. 2. 45—

"They will steal anything, and call it purchase."

188. **pitch**, elevation, as in *Twelfth Night*, i. 1. 12—

"Of what validity and pitch soe'er."

Wright thinks that this use was derived from its use as a technical word denoting the highest point in the flight of a falcon. Cp. *Henry VI.*, A. ii. 4. 11—

"Between two hawks which flies the higher pitch."

189. To the vile degradation of an infamous marriage with a widow. Blackstone notes, "Bigamy, by a canon of the Council of Lyons (adopted in England by a statute in 4 Edw. I.), was made unlawful and infamous. It differed from polygamy, or having two wives at once; as it consisted in marrying two virgins successively, or once marrying a widow." Malone shows that Shakespeare here followed the narrative of More, who used the words, "a very blemish and high disparagement to the dignity of a prince . . . . to be defouled with bigamy in his first marriage."

191. **our manners term**, we style out of courtesy; we call by courtesy.

192. **expostulate**, discuss the question, as in *Hamlet*, ii. 2. 86.

193. **some alive.** "By 'some alive' is meant the Duchess of York, the mother of Edward and Richard." (Malone.)

199. From the illegitimacy of reigns that pervert the true line of succession, *i.e.* from the usurpation of illegitimate monarchs. "Corruption"=impurity of blood, as above in line 122.

207. Wright compares *Venus and Adonis*, 409—

"I know not love, quoth he, nor will not know it."

See also *Sonnet* lxxxvi. 9.

211. **effeminate remorse**, womanly pity. This seems to be the only passage in Shakespeare in which "effeminate" is used in a good sense. For "remorse," cp. *King John*, iv. 3. 110—

"Like rivers of remorse and innocency."

213. **egally** is modernized to "equally" in the later folios and quartos. (Wright.) It is derived from the French *égal*.

to all estates, to men of all ranks.

214. The Folio has, "Yet know where you," etc.

where=whether.

219. The Folio reads—

"Come, citizens, we will entreat no more";

and omits the following line.

'zounds=God's wounds. See note on i. 4. 139.

221. The Folio has "Call him againe, sweet prince," and omits "and." The next line is given to Catesby and runs as follows—

"If you denie them, all the land will rue it."

224. The Folio omits "Well." For the plural in "stones" Wright compares *King Lear*, v. 3. 257—

"Howl, howl, howl, howl! O, you are men of stones."

225. **entreats.** The Folio has "entreaties." "Entreats" is also found in *Titus Andronicus*, i. 1. 449, and 483.

229. **whether** is printed "where" in the Folio, as in line 214. See Abbott, § 466.

232. Wait upon or accompany the consequences of your injunction. The consequences would be Richard's accepting the throne and reigning. But it is possible that the passage is pleonastic, and Shakespeare really means "be the sequel," etc.

imposition, injunction, order. Cp. *Merchant of Venice*, i. 2. 114, "Your father's imposition depending on the caskets." The word is used in Shakespeare also in the sense of "accusation," and in the modern one of "imposture."

233. **your mere enforcement**, the fact that you have absolutely compelled me. Cp. *Othello*, ii. 2. 3, "the mere perdition of the Turkish fleet."

mere, means "unmixed." In the ordinary modern use attention is fixed upon the absence of any other ingredient in the thing characterised; in the passage above, and in many other passages in Shakespeare upon its completeness and sufficiency.

acquittance, clear, acquit. See Abbott, § 290.

240. The Folio reads—

"Long live King Richard, England's worthie King."

247. The Folio reads, "Farewell my cousins." The last word must be a misprint for "cousin," *i.e.* Buckingham.

ACT IV. SCENE I.

Johnson suggests that this scene should be added to the previous act in order to leave time for the coronation.

1. **niece**, grand-daughter. So "nephew" = grand-child in *Othello*, i. 1. 112.

2. **in the hand.** Wright compares *Genesis*, xxi. 18: "Arise lift up the lad, and hold him in thy hand," which, he says, means that Hagar was to hold Ishmael by the hand. The following passage also may serve to illustrate our text, *Twelfth Night*, i. 3. 68-70—

"*Sir And.* Fair lady, do you think you have fools in hand?
Mar. Sir, I have not you by the hand."

4. **princes.** The Folio has "the tender Prince." The correction is due to Theobald. But "prince" may be the plural.

5. **Daughter.** We have not seen this lady since the second scene of the first act, in which she promised to meet Richard at Crosby-place. She was married about the year 1472. (Malone.)

9. **devotion**, loving errand.

10. **gratulate**, congratulate, greet. (Wright.) The latter word seems to represent the sense better than the former. Probably it means "to cheer up." Schmidt gives "gratify, give pleasure to, make glad." The word is used by Marlowe in *Faustus*, iv. chor. 6 (Clarendon edition, vii. chor. 6)—

"Did gratulate his safety with kind words."

15. **By your patience**, by your leave, begging your pardon. Cp. *Tempest*, iii. 3. 3—

"By your patience
I needs must rest me."

17. **straitly**, strictly, which the Folio reads.

18. **why**, omitted in the Folio, as also "I cry you mercy" in the next line.

20. **protect**, shield. But it is not quite appropriate here. It is used much in the same way in which "fidiused" is used in *Coriolanus*, ii. 1. 144; and "fer him and firk him and ferret him" in *Henry V.*, iv. 4. 29.

25. **to their sights**. Wright compares *Richard II.*, iv. 1. 315—

"Whither you will, so were I from your sights."

Grant White remarks, "Sight is here made plural as referring to the sight of more than one."

27. **I may not leave it so**, I may not so resign my office, which you offer to take on you at your peril. (Johnson.)

30-31. The modern idiom would be, "a reverend old lady who has lived to see two of her daughters-in-law queens."

34. Cp. *Antony and Cleopatra*, i. 3. 71, "Cut my lace, Charmian, come." For "in sunder" the Folio has "asunder." "Asunder" is for "on sunder."

36. **dead-killing**, fatal. It is also found in the *Rape of Lucrece*, 540—

"Here with a cockatrice dead-killing eye,
He rouseth up himself and makes a pause."

39. **hence**. The Folio reads "gone."

40. **dog**. The Folio has "dogges." Wright accounts for the singular by saying that "death and destruction" are one idea. See Abbott, § 336.

42. **cross** is probably the infinitive depending on "go," and not a preposition.

44. **slaughter-house**, shambles, place where men are butchered like cattle: cp. *King John*, iv. 3. 112—

"The uncleanly savours of a slaughter-house."

46. **the thrall**, the slave, *i.e.* subject to. Cp. *Macbeth*, iii. 6. 13—

"That were the slaves of drink and thralls of sleep."

50. **my son**. Margaret, Countess of Richmond, married Stanley as her third husband.

52. **ta'en tardy**, caught napping, surprised. Cp. v. 3. 225.

55. **A cockatrice**, a serpent supposed to be hatched from a cock's egg, that killed by its very look. It appears to be the same as the basilisk. (See i. 2. 151.) Cp. *Romeo and Juliet*, iii. 2. 47—

"Than the death-darting eye of cockatrice."

The belief appears to have existed in India at the time when the *Kathá Sarit Ságara* was composed. See vol. 1. p. 294, and vol. 2. p. 464, of my translation. In the note on the latter passage a reference will be found to Sir Thomas Browne's *Vulgar Errors*, bk. ii. c. 7.

56. **Whose unavoided eye,** whose eye, if not avoided or shunned.

59. **inclusive,** encircling. For the use of "verge," cp. *Richard II.*, ii. 1. 100-103—

> "A thousand flatterers sit within thy crown,
> Whose compass is no bigger than thy head;
> And yet incased in so small a verge";

where "verge" = compass or circle.

60. **round,** encircle, enclose, surround, encompass. Cp. *Midsummer Night's Dream*, iv. 1. 56—

> "For she his hairy temples then had rounded
> With coronet of fresh and fragrant flowers."

61. Steevens considers that this is an allusion to the ancient custom of punishing a regicide or any other egregious criminal by placing on his head a crown of iron heated red hot. Ritson states that George, the general of the Hungarian peasants called Croisadoes, in 1514 was executed in this way. To this fact Goldsmith alludes—

> "Luke's iron crown and Damien's bed of steel."

Luke was the brother of George. Singer observes, "The Earl of Athol, who was executed for the murder of James I., King of Scots, was previous to death crowned with a hot iron."

sear, scorch, burn. Cp. *Macbeth*, iv. 1. 113, "Thy crown doth sear mine eyeballs," and *Henry VI.*, C. v. 6. 23.

62. **Anointed,** an allusion to the custom of anointing certain parts of the bodies of kings and queens with oil at their coronation.

66. **No! why?** Grant White prints "No why?" and explains it as "Why not"; possibly on the analogy of "No had?" in *King John*, iv. 2. 207.

69. **other angel husband,** other husband, that was an angel. Cp. *Macbeth*, iv. 3. 90—

> "All these are portable
> With other graces weighed,"

(*i.e.* with other things that are graces); and *Othello*, iv. 2. 84—

> "From any other foul unlawful touch."

73. **so old a widow,** a widow doomed (in all probability) to so many years of widowhood.

75. **if any be so mad,** *i.e.* as to become thy wife.

76, 77. **As ... As.** The Folio reads, "More ... then" (than).

80. **Grossly,** stupidly, according to Wright. He compares iii. 6. 10; and *King John*, iii. 1. 163, "Are led so grossly by this meddling priest." But may it not mean "in a shocking manner," as in *King John*, iv. 2. 94, "That greatness should so grossly offer it"? But even here "grossly" may mean "stupidly."

honey, often used by Shakespeare in the sense of "sweet," as in *Henry IV.*, A. i. 2. 179, "Now my good sweet honey lord."

82. The Folio has—

"Which hitherto hath held mine eyes from rest."

83. **hour**, often a dissyllable, as in v. 3. 31.

84. **golden dew of sleep**. For "golden" as applied to sleep (probably in the sense of precious), cp. *Henry IV.*, A. ii. 3. 44—

"Thy stomach, pleasure, and thy golden sleep."

Dew probably indicates the refreshing character of sleep and its noiseless imperceptible approach. Cp. *Julius Cæsar*, ii. 1. 230—

"Enjoy the honey-heavy dew of slumber."

85. The Folio has—

"But with his timorous Dreames was still awak'd."

See Act v. Sc. 3. Wright shows that the fact of Richard's sleep being troubled by "fearful dreams" is stated by Hall.

93. **guard**. The Folio reads "tend."

96. **Eighty odd years**. Malone remarks, "Shakespeare has here, I believe, spoken at random. The present scene is in 1483. Richard, duke of York, the husband of this lady, had he then been living, would have been but seventy-three years old, and we may reasonably suppose that his duchess was younger than he was. Nor did she go speedily to her grave. She lived till 1495."

97. **teen**, sorrow, grief, vexation; A.S. *teona*. Cp. *Tempest*, i. 2. 64—

"To think o' the teen that I have turned you to."

100. **envy**, malice, spite, as often in Shakespeare. Cp. *Tempest*, i. 2. 257—

"The foul witch Sycorax, who with age and envy
Was grown into a hoop."

101. Rolfe remarks, "It is not Shakespeare who speaks, but the mother, whose heart bleeds at the thought of the rough exchange for cradle and nurse and playfellow that is given them in these ancient stones."

102. **ragged**, rugged. Cp. *Henry IV.*, B. Induction, 35—

"And this worm-eaten hold of ragged stone";

and *Isaiah*, ii. 21, "To go into the clefts of the rocks, and into the tops of the ragged rocks."

104. The Folio reads "sorrowes." Wright considers that this reading is due to an error of the press.

SCENE II.

5. **honours.** The Folio reads "Glories."

8. **touch,** touchstone, or Lydian-stone, used for testing any metal which had the appearance of gold. Wright quotes from Mr. King's *Natural History of Gems*, "The present touchstone is a black jasper of a somewhat coarse grain, and the best pieces come from India." Cp. *Timon*, iv. 3. 390, "O thou touch of hearts!" and *Henry IV.*, A. iv. 4. 10—

> "Wherein the fortune of ten thousand men
> Must bide the touch."

Steevens compares Spenser's *Faery Queen*, bk. i. c. 3. st. 2. l. 5—

> "Though true as touch, though daughter of a king."

A piece of this stone is to be seen in the museum in Calcutta.

9. **current gold indeed,** gold that is truly genuine; not a counterfeit coin. Cp. i. 3. 256. There is a striking similarity in this passage to *King John*, iii. 3, in which John proposes to Hubert the murder of Arthur.

15. **bitter consequence,** unpleasing inference (from your words and behaviour). Schmidt explains "consequence" here as "the result of time, a necessary and inevitable event." Rolfe explains it as "sequel."

16. **That Edward still should live! 'True, noble prince!'** This, the reading of the Globe Edition, is due to Theobald. But Wright has ventured to restore what he says is the reading of the quartos and folios;

> "O bitter consequence,
> That Edward still should live true noble prince."

According to this reading, Richard, instead of repeating Buckingham's words in a mocking tone, expresses his dissatisfaction at the inference to be drawn from Buckingham's words and attitude, viz., that Edward is still to live as legitimate noble prince. There can be little doubt that Wright has improved on the Globe text. It will be observed that Richard takes up Stanley in a very similar way (purposely misrepresenting his words) in iv. 4. 476.

20. **be brief.** See note on ii. 2. 43.

24-26. The Folio reads—

> "Give me some litle breath, some pawse, deare Lord,
> Before I positively speake in this;
> I will resolve you herein presently."

26. I will immediately give your Highness a definite answer: (on this point; if we adopt the Folio reading). "Resolve"= satisfy, inform, as in *Julius Cæsar*, iii. 2. 183—

" As rushing out of doors, to be resolved
If Brutus so unkindly knock'd or no."

27. **bites the lip.** The Folio reads, "he gnawes his Lippe." Steevens remarks, "Several of our ancient historians observe that this was an accustomed action of Richard whenever he was pensive or angry."

28. **converse,** associate.

iron-witted, unfeeling, insensible. Schmidt compares *Romeo and Juliet*, iv. 5. 126—

"I will dry beat you with an iron wit."

29. **unrespective,** inconsiderate, thoughtless, reckless.

30. **considerate,** thoughtful, circumspect. Cp. *Antony and Cleopatra*, ii. 2. 112—

"Go to, then; your considerate stone."

35. **close exploit of death,** secret act of assassination. For "exploit" in a bad sense, cp. *Macbeth*, iv. 1. 144—

"Time, thou anticipatest my dread exploits."

But perhaps, though speaking to an "unconsiderate boy," Richard is afraid to speak plainly, and the passage should rather be paraphrased "a secret enterprise destined to be fatal to some one."

42. **witty,** clever, ingenious, artful. Cp. *Much Ado*, iv. 2. 27—

"A marvellous witty fellow, I assure you."

Richard suspected that Buckingham was considering some profound scheme for the advancement of his own interests. Clarke, however, thinks that Richard is sneering at Buckingham's pretensions to adroitness and skill in fraud.

52. **like,** likely. Cp. iii. 2. 122.

53. **take order.** See on iii. 5. 106.

54. **mean-born.** The Folio reads, "mean poore." See on ii. 2, stage direction.

56. **The boy is foolish.** Malone remarks that Shakespeare has perhaps anticipated the folly of this youth. Polydore Virgil describes him at the time of his death as an idiot. But this is due to his having been confined by Henry VII. after the battle of Bosworth, and his education having been consequently neglected.

59. **About it.** Cp. i. 3. 355.

it stands me much upon, it concerns me much, it is of great importance to me. Cp. *Antony*, ii. 1. 50—

"It only stands
Our lives upon to use our strongest hands";

and *Hamlet*, v. 2. 63.

64, 65. The same reflections occur in *Macbeth*, iii. 4. 136-138—

"I am in blood
Steep'd in so far, that, should I wade no more,
Returning were as tedious as go o'er."

pluck on, excite, cause, as in *Twelfth Night*, v. i. 374—

"May rather pluck on laughter than revenge."

66. **Tear-falling**. For the transitive use of "fall," see on i. 3. 354.

67. Sir James Tyrrel was executed for high treason in the beginning of the reign of Henry the VIIth. (Malone.)

69. **sovereign**. The Folio reads "Lord."

71. **Ay, my lord**. The Folio has "Please you," which Schmidt calls a courteous answer in the affirmative. Cp. *Cymbeline*, ii. 2. 1—

"*Imo*. Who 's there? my woman Helen?
Lady. Please you, madam."

73. **there thou hast it**, in what you said you hit the very point.

75. **deal upon**, deal with. In *Antony and Cleopatra*, iii. 11. 39, "dealt on lieutenantry" means "acted by deputy"; but Wright quotes from Ben Jonson's *Every Man out of His Humour*, v. 4—

"What will he deal upon such quantities of wine alone?"

77. **open means to come to them**, free access to them.

81. **no more but so**, no more than this, referring to Richard's whispered instructions. Cp. *Taming of the Shrew*, i. 1. 166—

"If love have trick'd you, nought remains but so,
Redime te captum quam queas minimo."

82. **prefer**, promote. Cp. *Henry VIII.*, iv. 1. 102—

"Newly preferr'd from the king's secretary."

83. The Folio reads, "I will despatch it straight," and omits the two following lines.

87. **demand**. Here and in 97 the Folio reads "request."

92. **pawn'd**, pledged.

96. **answer it**, pay for it. Cp. *Julius Cæsar*, iii. 2. 85—

"And grievously hath Cæsar answer'd it."

98. **As I remember**. The Folio reads, "I doe remember me,"

making, as Wright observes, Henry a dissyllable. See *Henry VI.*, C. iv. 6. 68, "Come hither England's hope," etc.

100. **peevish boy.** See i. 3. 194.

101. The Folio omits the latter "perhaps," and the other speeches down to line 120, which is given in a somewhat different form.

103. **How chance.** See Abbott's *Grammar*, § 37.

104. **I being by.** The Duke of Gloster was not by when Henry uttered the prophecy. (Malone.)

108. **Rougemont.** Hooker, who wrote in Queen Elizabeth's time, in his description of Exeter mentions this as a very "old and ancient castle named Rugemont, that is to say the Red Hill, taking that name of the red soil or earth whereupon it is situated." It was first built, he adds, *as some think*, by Julius Cæsar, but rather, and in truth, by the Romans after him. (Reed.) Rolfe says that it was repaired by William the Conqueror, who gave it to Baldwin de Briono, husband of his niece Albrina, in the possession of whose descendants it remained until the time of Henry III., who seized it for himself. It was dismantled in the Civil War, but its ruins still remain. Wright points out that Shakespeare is here following Holinshed.

117. **like a Jack**, that is a figure which in old clocks struck the time upon the bell. So *Richard II.*, v. 5. 60—

> "While I stand fooling here, his Jack o' the clock."

Such a figure was formerly to be seen at St. Dunstan's Church in Fleet Street.

keep'st the stroke, you keep hammering away with your persistent begging, and interrupt my meditation. The "begging" is the hammer; the "meditation" the bell. But Singer says, "Richard compares Buckingham to one of the automatons, and bids him not to suspend the stroke on the clock bell, but strike, that the noise may be past, and himself at liberty to pursue his meditations."

120. The Folio reads—

> "May it please you to resolve me in my suit."

123. The Folio reads—

> "And is it thus? repayes he my deepe service
> With such contempt?"

and omits "Tut, tut," in the previous line.

126. **To Brecknock**, to the Castle of Brecknock in Wales, where the Duke of Buckingham's estate lay. (Malone.)

while my fearful head is on, before my head, which is full of alarm, is struck from my shoulders.

SCENE III.

2. **arch**, chief, hence terrible, wicked. Cp. *Henry VIII.*, iii. 2. 102, "An heretic, an arch one, Cranmer."

4. Dighton was horsekeeper to James Tyrrel. He is called by Hall (introduction to the Clarendon Press edition, p. xli.) "a bigge, broade, square and strong knave"; Myles Forrest was "one of the foure that before kept them, a felowe fleshe bred in murther before tyme."

5. **ruthless piece of butchery.** The Folio reads, "peece of ruthfull Butchery." Cp. *Troilus and Cressida*, v. 3. 48—

"Spur them to ruthful work, rein them from ruth."

6. **flesh'd**, fierce, hardened. To "flesh" a dog was to encourage it by giving it a piece of the game killed. Cp. *Henry V.*, iii. 3. 11—

"And the flesh'd soldier rough and hard of heart."

bloody dogs. Cp. v. 5. 2; also *Othello*, v. 1. 62, "inhuman dog," and *Two Gentlemen*, ii. 3. 12, "has no more pity in him than a dog." Shakespeare appears to have had a low opinion of dogs.

8. The Folio has "like to children," and "story" for "stories."

11. **innocent alabaster arms.** The Folio has "Alablaster innocent Armes." Alabaster, a kind of soft marble, is said to be derived from Alabastron, the name of a town in Egypt. Cp. *Othello*, v. 2. 5—

"And smooth as monumental alabaster."

13. **summer beauty**, beauty like that of flowers in summer. Cp. "Summer bird" in *Henry IV.*, B. iv. 4. 91.

18. **replenished**, perfect, consummate. Cp. *Winter's Tale*, ii. 1. 79—

"The most replenished villain in the world."

It seems to have been an affected word; see *Love's Labour Lost*, iv. 2. 27, "his intellect is not replenished."

19. **prime**, first (in time or excellence). (Schmidt.) Here it means, probably, primeval.

22. **this tidings.** In Shakespeare tidings, like "news," is both singular and plural. (Wright.)

25. **to have done.** "Have" is not a mere auxiliary here: "to have done" means "to have procured the doing of."

30. Grant White remarks, "Every reader may not know that the bones of the two princes were discovered in 1674 under a staircase in the Tower (the White Tower) of London. They were enclosed in a wooden chest, which was about ten feet under ground. By the order of Charles II. these interesting remains were placed in a marble urn and interred in Westminster Abbey."

31. **soon at after supper**, probably soon, *i.e.* at the time after supper. See *Midsummer Night's Dream*, v. 1. 34—

"Between our after supper and bed-time."

(In the Folio there is no hyphen between "after" and "supper," though there is in the Globe Text.) Or possibly "after supper" may be a compound word, signifying "rear-supper," a banquet taken after the meal; and Wright seems to favour this view. Cp. for the use of "soon" *Comedy of Errors*, iii. 2. 179—

"And soon at supper-time I'll visit you."

Wright explains "after supper" in the passage from *Midsummer Night's Dream* above quoted as "rear-supper." The Folio reads here, "soone, and after supper."

32. **process**, way, manner. Wright interprets it as account, narrative, and compares iv. 4. 253, and *Hamlet*, i. 5. 37.

36. See on iv. 2. 54.

37. Wright, on iv. 2. 56, remarks that the marriage with a "mean poor gentleman" was not carried out. Margaret Plantagenet married Sir Richard Pole, Knt., whom Ritson apparently considers to be the "mean poor gentleman," or "mean-born gentleman," alluded to by the poet.

38. **Abraham's bosom**, the abode of the spirits of the happy dead until the resurrection. (*Luke*, xvi. 22.) Cp. *Richard II.*, iv. 1. 104—

"Sweet peace conduct his sweet soul to the bosom
Of good old Abraham."

39. Anne, Richard's queen, died March 16, 1485. (Wright.)

40. **the Breton Richmond.** "Breton" appears to be Capell's conjecture. Delius and the Variorum edition have "Bretagne Richmond." Malone remarks, "He thus discriminates Richmond, because after the battle of Tewkesbury he had taken refuge in the court of Francis II., Duke of Bretagne, where, by the procurement of King Edward IV., he was kept for a long time in a kind of honourable custody." The Folio has "Britaine," and such, with a slight difference of spelling, appears to be the reading of the quartos. Wright in the Glossary to Bacon's *Advancement of Learning*, under the word Brittany (=Britain), remarks, "On the other hand, what we call Brittany is uniformly, I believe, Britaine in Bacon's *History of Henry VII.*" It seems strange that he should here print "Breton" in his text. I may remark that the form "Britainy" is used for Britain in Marlowe's *Edward II.*, ii. 2. 42—

"Unto the proudest peer of Britainy,"

42. **looks proudly o'er the crown**, despises me the wearer of the crown. Schmidt takes it to mean "o'ertops the crown,"

which comes to much the same. "Looks proudly on," *i.e.* aspires to, the reading of the Folio, seems to give a better sense.

47. **back'd with**, backed by.

51. **fearful commenting**, etc., timid discussion is the tardy attendant on slow (or lingering) procrastination.

54. **expedition**, haste, as in *Henry IV.*, B. iv. 3. 37, "Have I, in my poor and old motion, the expedition of thought?" So Milton, *P. L.*, vi. 86—

> "The banded powers of Satan hasting on
> With furious expedition."

55. **Jove's Mercury**, Mercury, the messenger of Jove. Cp. ii. 1. 88.

56. **my counsel is my shield**, action shall with me be the substitute for deliberation.

57. **brief**, quick in our movements, *i.e.* we must waste little or no time in talk. Cp. *King John*, iv. 1. 35—

> "I must be brief, lest resolution drop
> Out at my eyes in tender womanish tears.'

SCENE IV.

1. **Steevens remarks**, "The same thought occurs in Marston's *Antonio and Mellida*, 1602—

> 'Now is his fate *grown mellow*
> Instant to fall into the rotten jaws
> Of chap-fall'n death.'"

But Malone is of opinion that, as *Richard the Third* was printed in 1597, Marston must have copied from it. Possibly the same expressions occurred independently to both authors.

3. **slily**, secretly, as in *Coriolanus*, ii. 1. 236—

> "As if that whatsoever God who leads him
> Were slily crept into his human powers
> And gave him graceful posture."

5. **induction.** See i. 1. 32.

6. **consequence**, sequel; as in *Hamlet*, ii. 1. 45—

> "He closes with you in this consequence."

8. **withdraw thee.** The verb is reflexive, as often in Shakespeare. Cp. *Richard II.*, v. 3. 28—

> "Withdraw yourselves and leave us here alone."

10. **unblown flowers**, unopened flowers. The Folio has "unblowed." "Blow" in the sense of "bloom" is derived from A.S. *blówan*, not *bláwan*.

sweets, used also of flowers in *Hamlet*, v. 1. 266—

"Sweets to the sweet: farewell!"

The stage direction is "Scattering flowers."

11. Cp. *Richard II.*, i. 3. 195—

"One of our souls had wandered in the air."

15. **right for right**, measure for measure, as Wright happily paraphrases it; *i.e.* a just retribution. There is the same inaccuracy in this phrase as in the common expression, "the right man in the right place." In both cases sense is sacrificed to sound. But Malone explains it more elaborately, "The right of me, an injured mother, whose son was slain at Tewksbury, has now operated as powerfully as that right which the death of Rutland gave you to divine justice, and has destroyed your children in their turn."

16. **aged night**, Milton's "Night, eldest of things," *P. L.*, ii. 962. Or perhaps the meaning is "Death, which comes to most human beings in old age, has fallen upon them in childhood."

17. **crazed**, broken. It generally means "mad" in modern English. Milton uses "craze" in the sense of "break" in *P. L.*, xii. 210—

"God looking forth will trouble all his host
And craze their chariot-wheels."

20. **quit**, pay for. Wright compares *Measure for Measure*, v. 1. 416—

"Haste still pays haste, and leisure answers leisure,
Like doth quit like, and measure still for measure."

21. **a dying debt**, a debt of death; cp. *King John*, ii. 1. 323—

"Dyed in the dying slaughter of their foes."

"Dying" is of course a verbal noun.

23. **in**, into, as i. 2. 261.

24. **When**, *i.e.* when before this occasion, when ere this.

27. **Woe's scene.** Schmidt interprets this as "a stage or theatre of woe." Perhaps "spectacle of woe" gives the meaning.

grave's due by life usurp'd. Cp. *King Lear*, v. 3. 317—

"He but usurp'd his life."

28. **abstract and record**, epitome and chronicle. For the accent of "recórd," see iii. 1. 72.

29. **Rest thy unrest**, repose thy disquieted self. Delius compares *Titus Andronicus*, iv. 2. 31—

"But let her rest in her unrest awhile."

30. **innocents' blood**, the blood of harmless children. Cp. ii. 2. 18; and *Henry VI.*, C. v. 6. 32. The Folio reads "innocent."

"*Drunk* with blood" is imitated by Shelley in his *Hellas*, "Samos is drunk with blood."

31. The Folio reads—

"Ah that thou wouldst assoone affoord."

34. The Folio has "Ah . . . but wee."

35. **ancient**, old, long standing. Cp. iii. 1. 182. *Reverend* is spelled "reverent" in the old editions.

36. **seniory**, seniority. The Folio spells it "signeurie."

37. **frown on the upper hand**, enjoy the proud dignity of precedence. For the use of "frown" cp. *Coriolanus*, iii. 1. 107—

"Against a graver bench
Than ever frown'd in Greece."

39. This line is omitted in the Folio, and line 38 is connected with line 37, a full stop being placed after "society."

41. **Harry.** The quartos have "Richard," and the Folio has "husband." Capell conjectured "Henry"; the Cambridge edition "Harry."

45. The Folio has "hop'st" and the first two quartos "hopst." See i. 2. 107.

47. **kennel.** Rolfe thinks that this is an allusion to the myth of Scylla.

48. **hell-hound.** Cp. *Macbeth*, v. 8. 3, "Turn, hell-hound, turn!" (spoken by Macduff to Macbeth).

49. **had his teeth.** See on ii. 4. 28. There is also an allusion to the fact that puppies are not born with their eyes open.

50. **worry**, to tear and mangle with the teeth; specially used of dogs: cp. *Henry V.*, i. 2. 219—

"If we with thrice such powers left at home
Cannot defend our own doors from the dog,
Let us be worried."

51. **handiwork.** Wright points out that this comes from A.S. *handgeweorc*. The *i* therefore represents *ge*.

52. **excellent**, pre-eminent, supreme, in a bad sense. Cp. *King Lear*, i. 2. 128, "This is the excellent foppery of the world." In the folios, l. 53 precedes l. 52. These lines are not found in the quartos. The arrangement followed in the text is due to Capell.

53. **galled eyes**, eyes sore with weeping. Cp. *Hamlet*, i. 2. 155, "the flushing in her galled eyes"; and *Troilus and Cressida*, v. 3. 55—

"Their eyes o'ergalled with recourse of tears."

weeping souls. In such phrases "soul" means simply "person, creature"; in fact one might almost say that it is equivalent to body in *Tempest*, i. 2. 13—

> "It should the good ship so have swallow'd and
> The fraughting souls within her."

55. **true-disposing**, justly ordaining, just. For this sense of "true" cp. the use of "true man" in Shakespeare as opposed to "thief."

56. **carnal** here has the unusual meaning of cruel, bloodthirsty; probably as eating flesh. Steevens thinks that it means "slaughterous" in *Hamlet*, v. 2. 392, but it may mean "sensual," as Schmidt thinks.

58. And makes her share the sorrow of others.

pew-fellow=companion, is found in *Northward Hoe*, a comedy written by Ben Jonson in conjunction with Dekker and Webster, 1607, "He would make him pew-fellow with a lord's steward at least."

59. **triumph.** For the accent see on iii. 4. 91.

65. **boot**, something given or thrown in to make up a bargain. Cp. *Winter's Tale*, iv. 4. 651, "Though the penny-worth on his side be the worst, yet hold thee, there's some boot." It may be paraphrased by "make-weight."

68. **tragic.** The Folio has "franticke."

69. **adulterate**, more common in Shakespeare than "adulterous": cp. *Hamlet*, i. 5. 42—

> "Ay, that incestuous, that adulterate beast."

Singer thinks that it may possibly mean "false, sophisticate."

70. **smother'd.** The word "*smother*" is used very often in this play. The idea seems to be that the fiery energy of these men was prematurely stifled by their being buried in the earth.

71. **intelligencer**, go-between, accredited representative, used also in *Henry IV.*, B. iv. 2. 20, of Scroop, Archbishop of York—

> "The very opener and intelligencer
> Between the grace, the sanctities of heaven,
> And our dull workings."

72. **their factor**, agent for the powers of hell. For the plural "their," cp. *Hamlet*, iii. 4. 175—

> "Heaven hath pleased it so
> . . . . . .
> That I must be their scourge and minister."

The explanation is that "heaven" and "hell" are plural in meaning though not in form. See the note on i. 1. 120.

75. **hell burns, fiends roar.** It must be remembered that in the mysteries people were familiarized with these ideas. Archbishop Harsnet in his *Declaration of Popish Impostures*, quoted by Warburton, says, "The children were never so afraid of hell-mouth in the old plays, painted with great gang teeth [projecting teeth], staring eyes and foul bottle nose." A French chronicler, quoted by Warburton, informs us that on one occasion "Hell-mouth was very skilfully constructed, so as to open and shut according as the devils wished to enter it, or come out of it." Grant White, in his essay on *The Rise and Progress of the English Drama*, states, that "in the account books of the expenses of the Coventry plays, there are many charges 'for the repayring of Helmought.'" Professor Ward in his note on Marlowe's *Faustus*, sc. xiv. 120 ("Ugly hell, gape not"), remarks, "The representation of hell was familiar to the old mysteries, and fire was often displayed in it." In the old play entitled the *Taming of the Shrew* "one of the players asks for a little vinegar as a property to make the devil roar." Capell inserted "for him" after "roar."

76. **away.** The Folio has "from hence."

77. **Cancel his bond of life.** So Macbeth prays night to cancel Banquo's bond of life (iii. 2. 49)—

> "Cancel and tear to pieces that great bond
> Which keeps me pale."

Minto in his *Characteristics of English Poets*, p. 374, selects these lines as striking the key-note of Margaret's character, as delineated by Shakespeare. "This was one of Shakespeare's earliest efforts; but he never again equalled the concentrated bitter fierceness of this she-wolf's hunger for revenge, fiendish laughter over its partial accomplishment, and savage prayer for its completion. Words could not hiss and sting with more envenomed intensity than in the speech that she concludes with the prayer for Richard's death—

> "Cancel his bond of life, dear God, I pray,
> That I may live to say, The dog is dead."

The Folio has, "Live and say."

79. See i. 3. 245.

81. See i. 3. 242.

84. **presentation,** show, deceitful semblance. The word is used in a somewhat similar sense in *As You Like It*, v. 4. 112, "He uses his folly as a stalking-horse, and under the presentation of that he shoots his wit." "But" is transposed, and should be taken before "the presentation" in the sense of "only."

was = was in reality.

85. **index.** Steevens thinks that it means the programme of a

pageant, "a brief account of the order in which the characters were to walk. These indexes were distributed among the spectators, that they might understand the meaning of such allegorical stuff as was exhibited." Schmidt remarks, s. v., "Pageants or dumb shows were perhaps introduced and explained by painted emblems." (But would not this be *obscurum per obscurius*?) For the other meaning of "index" see ii. 2. 149.

86. **a-high**, on high. See Abbott's *Grammar*, § 24.

89. **garish**, gaudy, showy, as in *Romeo and Juliet*, iii. 2. 25—

"And pay no worship to the garish sun";

and Milton, *Il Penseroso*, 141—

"Hide me from day's garish eye."

Cp. also Marlowe's *Edward II.*, ii. 2. 183 (180 in Tancock's edition)—

"Then thy soldiers marched like players
With garish robes, not armour."

90. Alluding to the dangerous situation of those persons to whose care the standards of armies are entrusted. (Steevens.)

91. **the scene**, the stage.

93. The Folio reads, "Where be thy two sonnes?"

97. **Decline all this**, run through all this from first to last. So in *Troilus and Cressida*, ii. 3. 55, "I'll decline the whole question." This phrase the poet borrowed from his grammar. (Malone.)

100. **caitiff**, wretch, slave; used of a woman (Helena) in *All's Well*, iii. 2. 117—

"I am the caitiff that do hold him to't,"

and of Bianca in *Othello*, iv. 1. 109. The word is derived from the Latin *captivus*, and is used by Chaucer in the sense of "prisoner."

102-104. In these three lines, the Folio reads, instead of "For one," "For she." See Abbott's *Grammar*, § 211.

105. **wheel'd about**, revolved. The Folio has "whirl'd." Cp. *Love's Labour Lost*, iv. 3. 384—

"And justice always whirls in equal measure."

With either reading the metaphor is derived from the wheel of fortune. "The wheel is come full circle" (*Lear*, v. 3. 174).

111. **burthen'd**, burdensome. Cp. the use of "venom'd" in i. 2. 20, and see Abbott's *Grammar*, § 294.

112. **my weary neck**. The Folio has "wearied head."

118. **fast** is in the imperative mood.

120. **fairer**. The Folio has "sweeter"; but Wright remarks that "fairer" contrasts better with "fouler" in the next line.

In 87 the Folio has "faire" for "sweet." Grant White remarks, "This double change in counterpart could not have been accidental; and indeed it is far more natural and touching to use 'fair' in the mere descriptive allusion to the babes, and 'sweet' in describing a mother's memory of them."

122. **Bettering**, magnifying, amplifying.

127. **attorneys**, representatives, exponents of the sorrows that have recourse to them. They are called "windy," as consisting of breath only, and being therefore airy and unsubstantial. Malone quotes from *Venus and Adonis*, 333-336—

> "So of concealed sorrow may be said,
> Free vent of words love's fire doth assuage,
> But, when the heart's attorney once is mute,
> The client breaks as desperate in his suit."

Wright accounts for the fact that the folios read "their clients woes," and the quartos "your client woes," by supposing that the original manuscript had "yr."

128. The joys, having come to an end, die without making a will, having nothing to bequeath, and mere verbal complaints are their successors, but there is nothing for them to inherit. The Folio reads "intestine," which is probably a mere misprint. "Windy" and "airy" are used in a double sense.

129. **Poor breathing.** Wright takes "poor" as an adverb; so perhaps he considers "poor breathing" as equivalent to "feeble-voiced." But I prefer to take "poor" as an adjective, and "breathing" in the double sense of "airy" and "consisting of breath."

130. **do impart**, make known, tell. The Folio has "will impart."

131. **Help not at all**, go no way towards effecting a cure, if we take "help" with Wright in the sense of "cure," as we must in *Tempest*, ii. 2. 97, and many other passages in Shakespeare. But it seems better to take "help" here in the sense of "be of use, avail," as Schmidt does. This interpretation suits equally well the reading of the Folio, "Helpe nothing els."

ease, relieve. Malone quotes *Macbeth*, iv. 3. 209-10—

> "Give sorrow words: the grief that does not speak
> Whispers the o'er-fraught heart and makes it break."

135. **I hear his drum.** The Folio has, "The trumpet sounds."

exclaims. See i. 2. 52.

136. The Folio inserts "me in" between "intercepts" and "my."

141. **graven.** The Folio has "Where't should be branded," and puts a note of interrogation after "right." If "branded"

is adopted, "where" must refer to "forehead," but with "graven" "where" must refer to "crown." Rowe and Rolfe simply substitute "branded" for "graven."

142. owed, owned. Cp. *King John*, ii. 1. 109—

"Which owe the crown that thou o'ermasterest."

147. The Folio reads—

"*Ju.* Where is the gentle Rivers, Vaughan, Grey?
Dut. Where is kinde Hastings?"

Wright remarks that the queen would scarcely have spoken of Hastings as "kind."

148. A flourish, a sounding of trumpets in triumph (Schmidt): "trumpets" is the vocative, and means "trumpeters," as in *Henry V.*, iv. 2. 61—

"I will the banner from a trumpet take."

alarum, the call to arms: "drums" probably=drummers, as "fife" in *Merchant of Venice* (ii. 5. 30) is supposed by many to be the musician himself.

151. **entreat me fair,** behave well to me, use me, or treat me well. Cp. *Richard II.*, iii. 1. 37—

"For God's sake, fairly let her be entreated."

157. **a touch of your condition,** a dash, spice, or smack of your disposition. For "touch," cp. *Twelfth Night*, ii. 1. 13, "But I perceive in you so excellent a touch of modesty." For "condition," cp. *Henry V.*, v. 2. 314—

"Our tongue is rough, coz,
And my condition is not smooth."

163. **in anguish, pain and agony.** The Folio reads, "in torment and in agony."

165. **by the holy rood.** See iii. 2. 77.

168. **Tetchy,** fretful, peevish, from M.E. *tecche* or *tache*, a habit, especially a bad habit; now corrupted to "touchy." Cp. *Romeo and Juliet*, i. 3. 32—

"To see it tetchy and fall out with the dug";

and *Troilus and Cressida*, i. 1. 99.

170. **Thy prime of manhood,** thy early manhood. Cp. Milton, *P. L.*, xi. 245—

"His starry helm unbuckled shewed him prime
In manhood, where youth ended."

171. **age confirm'd,** riper age.

bloody, treacherous. The Folio has "slye and bloody."

172. **kind in hatred.** Rolfe points out that this agrees with More's description, "outwardly companionable where he inwardly hated, not letting to kiss whom he thought to kill."

175. **Humphrey Hour.** Most commentators take this, with Malone, as a cant personification of the breakfast hour. Cp. the use of "Tom Troth" for "truth." Steevens quotes from the *Wit of a Woman*, 1604, "Gentlemen, time makes us briefe; our old mistress, *Houre*, is at hand." He also thinks it possible that there may be a satirical allusion to the proverbial phrase of dining with Duke Humphrey, which originated in the fact that one of the aisles in St. Paul's Cathedral, called Duke Humphrey's Walk, was a place where those who could not procure a dinner used to loiter, as if detained by some business, or in hopes of getting an invitation. "To dine with Duke Humphrey" accordingly meant "to go without one's dinner." Wright remarks, "If this explanation be correct, it is difficult to see how 'Humphrey Hour' can mean the hour at which the Duchess was summoned to breakfast." Could the phrase refer to the hour of Richard's birth? Cp. *St. John*, xvi. 21, "A woman, when she is in travail, hath sorrow, because her hour is come." This is Singer's interpretation.

177. **disgracious.** See iii. 7. 112.

179. **Strike up**, strike aloud. "Up" expresses completeness. So Shakespeare uses "stifle up" (*King John*, iv. 3. 133), "poison up" (*Love's Labour Lost*, iv. 3. 305), "kill up" (*As You Like It*, ii. 1. 62), and "soothe up" (*King John*, iii. 1. 121). Professor Ward remarks that this use of "up" is a favourite one with Greene. "Up" is used with "open" and many other verbs in modern English in a very similar fashion.

182. **So**, very well. The word seems to express acquiescence, in this passage, as Rolfe points out.

184. **turn**, return, as in *As You Like It*, iii. 1. 7—

"Or turn thou no more
To seek a living in our territory."

185. **éxtreme.** For the accent, see on iii. 5. 44.

186. **never look upon.** The Folio has "never more behold," and "greevous" for "heavy" in the next line.

189. **cómplete.** The accent is frequently on the first syllable in Shakespeare, as in *Troilus and Cressida*, iv. 1. 27—

"A thousand complete courses of the sun";

but it is doubtful if the difference in accentuation indicates any difference in sense.

190. **party**, side. See i. 3. 138, and iii. 2. 47.

192. **Whisper**, frequently transitive in Shakespeare, with the addressed person (or personified thing) as object. Cp. *King John*, iv. 2. 189—

"And whisper one another in the ear."

195. **serves**, attends on, accompanies.

199. **moe.** Wright in his note on *As You Like It*, iii. 2. 243, (Clarendon Press Edition,) lays down the distinction that "moe" is used only with the plural, "more" with both singular and plural. "Moe" occurs frequently in the Authorized Version of 1611, but is changed in modern editions to "more." Here it is found only in the first quarto.

200. **murder.** The Folio has "slaughter."

202. **level**, aim, as in *Henry IV.*, B. iii. 2. 286, "The foeman may with as great aim level at the edge of a pen-knife." Cp. also Marlowe's *Edward II.*, iii. 3. 88, Tancock's edition—

> "That's it these barons and the subtle queen
> Long levell'd at."

The words "to hit" are found with "aim" in *Henry IV.*, B. i. 1. 149—

> "Which princes flesh'd with conquest aim to hit."

211. **of royal blood.** The Folio has, "a Royall Princesse."

213. **only safest.** The Folio has "safest onely," which means the same. See Abbott's *Grammar*, § 420.

217. **unavoided**, unavoidable. See Abbott's *Grammar*, § 375. Cp. *Richard II.*, ii. 1. 268—

> "And unavoided is the danger now."

218. **avoided grace**, the avoiding of holiness; *i.e.* the wickedness of Richard. So "created man" in Milton, *P. L.*, i. 573= the creation of man.

222. **Cousins ... cozen'd.** Cp. *Merry Wives of Windsor*, iv. 5. 79, "There is three cozen-germans that has cozened all the hosts of Readins, of Maidenhead, of Colebrook, of horses and money"; and Florio's Montaigne, 42. 2, "To entermeddle any manner of deceipt of cousoning-craft." "To cozen" is to claim cousinship for advantage or for particular ends, hence to cheat. See Skeat, *s. v.*

224. **lanced**, pierced. Wright points out that the spelling in the Folio, "lanch'd," indicates the pronunciation, which was in vogue as late as the time of Dryden. Cp. *King Lear*, ii. 1. 54, "lanced mine arm." In modern English it generally means "to cut in order to cure."

225. **indirectly gave direction.** See on i. 4. 224, and iii. 1. 31; and cp. *Hamlet*, ii. 1. 66, and *Merchant of Venice*, iv. 1. 359.

227. **on thy stone-hard heart.** Steevens compares *Henry IV.*, B. iv. 5. 107 and 108—

> "Thou hidest a thousand daggers in thy thoughts,
> Which thou hast whetted on thy stony heart";

and *Merchant of Venice*, iv. 1. 123 and 124—

"Not on thy sole, but on thy soul, harsh Jew,
Thou makest thy knife keen."

228. **revel**, here used in the sense of "indulge one's inclination, wanton, do at pleasure." (Schmidt.) It seems to be almost the same as "rage." Cp. *Henry VI.*, C. ii. 2. 150—

"His father revell'd in the heart of France";

and *Coriolanus*, iv. 5. 227.

229. **still**, constant, continual. Wright compares *Titus Andronicus*, iii. 2. 45—

"And by still practice learn to know thy meaning";

and Steevens, *Richard II.*, v. 5. 8—

"A generation of still-breeding thoughts."

But "still" in the latter quotation is, of course, an adverb.

231. **anchor'd**, fastened. Cp. *Antony and Cleopatra*, i. 5. 33—

"There would he anchor his aspect and die
With looking on his life."

Cp. *Midsummer Night's Dream*, iii. 2. 298; and *Henry VI.*, B. i. 3. 144. Rolfe observes that our manners have changed since the days of Shakespeare.

233. **tackling**, cordage, rigging: **reft**, deprived.

236. **dangerous success**, doubtful issue. *Success* is often a neutral word in Shakespeare: cp. *All's Well*, iii. 6. 86, "I know not what the success will be, my lord, but the attempt I vow."

240, 241. Cp. for the double sense of the word "advancement" the play upon "high account" in iii. 2. 71 and 72. "Advancement" means both "promotion," and "elevation" in the literal sense. See on i. 2. 40. There is a similar play upon words in Marlowe's *Edward II.*, iii. 3. 38 and 39—

"Vail'd is your pride; methinks you hang the heads;
But we'll advance them, traitors."

243. The Folio reads—

"Unto the dignity and height of Fortune."

244. **type**, badge, sign, distinguishing mark. Wright compares Richard's speech to his soldiers as reported in Hall's *Chronicle*, "By whose wisdom and policy I have obtained the crown and type of this famous realm and noble region." Schmidt thinks that "type" means "the crown" in *Henry VI.*, C. i. 4. 121—

"Thy father bears the type of King of Naples,
Of both the Sicils and Jerusalem."

But does it not there mean "style," "title"?

247. **demise**, grant, convey, give. Singer would read "devise" with the second folio.

249. **withal**, when used for "with," is generally placed after the object at the end of a sentence, but an exception is made here on account of the "all" at the end of the previous verse. See Abbott's *Grammar*, § 196.

250. **So**, provided that.

Lethe, the "river of oblivion" in the infernal regions, is frequently mentioned in Shakespeare. The following is a list of the passages taken from Schmidt:—*Hamlet*, i. 5. 33; *Twelfth Night*, iv. 1. 66; *Henry IV.*, B. v. 2. 72; *Antony and Cleopatra*, ii. 7. 114. *Lethe'd* is found in *Antony and Cleopatra*, ii. 1. 27, in the sense of "oblivious"—

> "That sleep and feeding may prorogue his honour
> Even till a Lethe'd dullness!"

Students will find a useful description of the rivers of hell in Milton's *P. L.*, ii. 577-586.

253. **process**, account, narrative. Cp. *Hamlet*, i. 5. 37—

> "So the whole ear of Denmark
> Is by a forged process of my death
> Rankly abused."

254. **date**, literally time allotted, hence period of duration. Cp. *King John*, iv. 3. 106—

> "I honour'd him, I loved him, and will weep
> My date of life out for his sweet life's loss."

258. **from thy soul**, away from thy soul; *i.e.* with a love to which thy soul is altogether alien and positively opposed, a most insincere and treacherous love. For the use of "from," cp. *Julius Cæsar*, i. 3. 64—

> "Why birds and beasts from quality and kind,"

and *Hamlet*, iii. 2. 22, "Anything so overdone is from the purpose of playing."

261. **confound**, confuse, and so purposely misunderstand.

263. **England.** Wright remarks that the word is here a trisyllable, and he considers that the insertion of "do" in the Folio between "And" and "intend" is due to the fact that the corrector of that text regarded "England" as a disyllable.

269. **that are best acquainted.** The Folio reads, "being best acquainted."

272. For the signification of "bleeding hearts" see Lamb's *Essays of Elia*, Valentine's day. For "engrave" the Collier MS. reads "engraven."

274. **sometime**, once. Cp. *Coriolanus*, i. 9. 82—

> "I sometime lay here in Corioli."

See i. 3. 177.

277. **sap**, the vital juice of plants: here used of blood. Dyce reads "brothers' bodies," which Grant White approves.

278. The Folio has—

"And bid her wipe her weeping eyes withall."

280. **story**, account, history. The Folio has "Letter," and "deeds" for "acts."

283. **Madest quick conveyance**, didst quickly put out of the way, get rid of. "Conveyance" is here an expressive euphemism, suggesting the idea of foul play. It is used in the sense of "trickery" in *Henry VI.*, A. i. 3. 2, and *Henry VI.*, C. iii. 3. 160; moreover "convey" is a cant word for "steal" in *Merry Wives*, i. 3. 3. 32, and "conveyed" means "kidnapped" in *Cymbeline*, i. 1. 63.

288-342. The 55 lines from "say" to "tender years" are omitted in the quartos.

289. **cannot choose but hate thee**, cannot help hating thee: cp. *Merry Wives*, v. 3. 18, "That cannot choose but amaze him." For "hate" Monck Mason conjectured "have" and Tyrwhitt "love." The word "love" must be taken ironically.

290. **spoil**, havoc, destruction. The word is here almost equivalent to "murder." Cp. *Henry VI.*, C. v. 4. 80—

"And yonder is the wolf that makes this spoil";

and *Julius Cæsar*, iii. 1. 206—

"Sign'd in thy spoil and crimson'd in thy lethe."

292. **shall deal**, must act, cannot help acting. The action is regarded as inevitable. See Abbott's *Grammar*, § 315.

unadvisedly, imprudently. The adjective is found in several passages in Shakespeare. In *King John*, ii. 1. 191, Eleanor calls Constance an "unadvised scold."

293. **Which**. The antecedent is the rash action implied in the previous sentence.

297. **quicken your increase**, to give life to your progeny. For "quicken" cp. *All's Well*, ii. 1. 77—

"That's able to breathe life into a stone,
Quicken a rock."

For "increase," cp. *Sonnet* i. 1—

"From fairest creatures we desire increase."

302. **mettle**, spelt *mettall* in the Folio. Schmidt remarks that in the old editions there is no distinction made between "metal" and "mettle" either in spelling or in use. Here it means substance: cp. *Richard II.*, i. 2. 23—

"That metal, that self mould that fashioned thee."

304. **of her**, by her.

bid, endured, the past tense of "bide."

307. The only loss you suffer is the disappointment of not having your son on the throne.

311. **a fearful soul**, a soul full of fear. See on i. 1. 11.

319. **riches of content**, riches in the form of happiness.

320. **What**! an exclamation expressing exultation or encouragement. Cp. *Much Ado*, v. 1. 132, "What, courage, man! What though care killed a cat, thou hast mettle enough in thee to kill care."

322. **orient**, bright, shining, because the best pearls came from the east. Cp. *Passionate Pilgrim*, 133—

"Bright orient pearl, alack, too timely shaded!"

and *Midsummer Night's Dream*, iv. 1. 59—

"And that same dew, which sometime on the buds
Was wont to swell like round and orient pearls."

Probably the latter passage was imitated by Milton in *P. L.* v. 2—

"Now morn her rosy steps in th' eastern clime
Advancing, sow'd the earth with orient pearl."

In Ben Jonson's *Volpone, or the Fox*, act i. sc. 1, Mosca asks, "Is your pearl orient, sir?" Corvino replies, "Venice was never owner of the like." Marlowe uses the word "orient" in the same sense in *Doctor Faustus*, i. 1. 82—

"Ransack the ocean for orient pearl."

323. **Advantaging**, increasing.

loan. The Folio has "Love" (the *v* being represented by *u*). Theobald thus justifies his emendation, "My easy emendation will convince every reader that *love* and *loue* are made out of one another only by a letter turned upside down. 'The tears that you have lent to your afflictions shall be turned into gems and requite you by way of interest with happiness twenty times as great as your sorrows have been.'" This emendation is approved of by Malone, Delius, Grant White, and Wright. (I have supplemented the extract from Theobald in the Variorum edition by some words quoted by Wright.)

327. **a wooer's tale**, a wooer's suit. Cp. *Passionate Pilgrim* 305—

"And when thou comest thy tale to tell";

and *Much Ado*, i. 1. 327—

"And strong encounter of my amorous tale."

331. **chastised.** Wright observes that the accent is on the first syllable, as it is in all other passages of Shakespeare, except *Troilus and Cressida*, v. 5. 4—

"Tell her I have chastised the amorous Trojan."

335. **retail.** See iii. 1. 77, where it means "recount, relate." Malone would give it the same meaning here, but Steevens (who is followed by Delius) says, "Richard, in the present instance, means to say he will transmit the benefit of his victories to Elizabeth."

336. **victress.** The Folio has "Victoresse," which Grant White would retain.

337. **were I best.** See on i. 1. 100.

343. See iii. 5. 75.

344. **still lasting war**, everlasting discord (between herself and her husband). For "still" see on 229 above.

346. **the king's King**, *i.e.* God. Grey says that there is a reference to *Leviticus*, xviii. 14. Boswell, I believe rightly, observes, "She rather means that her (his?) crimes would render such a marriage offensive to heaven."

353, 354. **lengthens ... likes of it.** Wright accounts for the singular thus; in the one case "heaven and nature" are regarded as one idea, as "hell and Richard" are in the other. For "likes of it" cp. *Tempest*, iii. 1. 57—

> "Nor can imagination form a shape,
> Besides yourself to like of."

355. **subject love.** The Folio has "low" which seems to give a better sense. Wright prefers "love" on account of the antithesis to "loathes."

359. **loving tale.** See on 327 above.

361. **quick**, hasty. But the queen in her reply treats "quick" as meaning "alive." There is a similar pun in *Hamlet*, v. 1. 136-140.

> "*Ham.* Thou dost lie in't, to be in't and say it is thine; 'tis for the dead, not for the quick; therefore thou liest.
> *First Clo.* 'Tis a quick lie, sir; 'twill away again, from me to you.'

364. **Harp not on that string**, do not keep dwelling on that theme: cp. *Coriolanus*, ii. 3. 260, "Harp on that still," and *Hamlet*, ii. 2. 189, "Still harping on my daughter."

365. **heart-strings**, nerves or tendons supposed to brace and sustain the heart. Cp. *Othello*, iii. 3. 261—

> "Though that her jesses were my dear heart-strings";

and *Antony and Cleopatra*, iii. 11. 57—

> "My heart was to thy rudder tied by the strings."

366. **George**, a figure of St. George on horseback, worn by Knights of the Garter. Wright says it was not added to the other insignia till the reign of Henry VII.

367. **profaned**, desecrated, perhaps with reference to the fact that St. George was a Saint. But in line 369 the Folio has "lordly" (=noble) for "holy."

370. **his**=its, as in the preceding and following lines.

376. **Thyself thyself misusest**, thou makest a bad use of all thy faculties and powers. The Folio has—

"Thy selfe is selfe-misus'd."

377. The Folio, no doubt to avoid the penalty of the Act against profanity, reads "Heaven" for "God" and "Heaven's" for "God's."

378. For "by him" the Folio has "with him."

379. **thy brother**. The Folio has "my husband."

380. The Folio has—

"Thou had'st not broken nor my brothers died."

Wright observes that Lord Rivers was the only brother of the queen for whose death Richard was responsible.

382. **circling**, encircling. Cp. Marlowe's *Faustus*, i. 87, (Clarendon Press edition)—

"And make swift Rhine circle fair Wittenberg."

385. **two tender playfellows**. The Folio has "Bed-fellowes." Roderick conjectured "too tender bedfellows for," which Dyce adopts. For "play-fellows," cp. above, iv. 1. 102.

389. **many tears to wash**, many tears with which to wash, *i.e.* to wet or moisten. Cp. *Merchant of Venice*, iv. 1. 389, "Of all he dies possess'd"=of all he dies possessed of.

390. **Hereafter**, used adjectively as in *Henry VI.*, A. ii. 2. 10.

392. **Ungovern'd youth**, untutored, uninstructed youth (Schmidt). Young men with no one to look after them.

394. **to wail it with their age**, to lament it together with their age, as an additional calamity. Or possibly "with" means simply "during."

396. **by time misused o'erpast**. The Folio reads "by times ill-us'd repast," which Grant White considers to be a misprint. Both readings will mean "by (or "in") misusing past time."

397-399. **As ... arms**. Richard begins as if he were going to assert positively that his intentions are honourable, but after the word "arms" the construction is changed, and he imprecates various calamities on himself if they are not.

398. **dangerous attempt**. The Folio has "dangerous Affayres." Grant White thinks that "attempt" was changed to "affairs," to avoid the similarity of sound to "repent," and continues, "Mr. Hudson acutely remarks, 'affairs seems to suit better with the idea of hostile arms used defensively.'"

402. **opposite**, opposed, adverse, unfavourable, as in 215 above. Rolfe remarks, "Shakespeare mentions planets nearly a score of times, but always with an astrological reference."

403. **pure heart's love**. The Folio has "dear" for "pure." Grant White, who adopts "dear," thinks that the change was made because, with "immaculate" and "holy" in the next line, "pure" was superfluous in this.

405. **tender**. See on i. 1. 44.

413. **attorney**, here "advocate." Plead my suit to her for me.

416. Lay stress on the urgent character of the crisis.

417. **peevish-fond**, wayward and foolish. See for "peevish" i. 3. 194, and iii. 1. 31; and for "fond," iii. 2. 26. The Folio reads "peevish found." Malone conjectured that the words, as they stand in the quartos, should be hyphened.

421. Yes, if your recollection of your true position injure yourself.

424. Wright reminds us that the phœnix of fable made itself a nest of spice as a funeral pile upon which it was consumed, a new phœnix arising from its ashes. Cp. *Henry VI.*, A. iv. 7. 92, 93—

"I'll bear them hence; but from their ashes shall be rear'd
A phœnix that shall make all France afeard";

and *Henry VI.*, C. i. 4. 35—

"My ashes, as the phœnix, may bring forth
A bird that will revenge upon you all."

425. **Selves of themselves**, exact copies, or reproductions of themselves.

recomforture, new comfort. (Schmidt.) Perhaps only "consolation in woe," "consolation for the loss of the two murdered princes." The prefix "re" implies that the queen would again become cheerful.

426. **go win**. See Abbott's *Grammar*, § 349.

427. See Abbott's *Grammar*, § 97.

428. **shortly** is probably a trisyllable, as Steevens suggests. See Abbott, 477.

431. Gairdner tells us that the queen dowager, since her coming out of sanctuary, had been completely won over by Richard, so that she not only forgot her promise to the Countess of Richmond, but even wrote, at the king's suggestion, to her son, the Marquis of Dorset, to abandon the party of the Earl of Richmond and come to England (*Life of Richard III.*, p. 254). There is even some reason to think that the Princess Elizabeth did not view the match with aversion, even before the death of Anne.

434. **puissant**, mighty, powerful.

438. **hull**, lie with no sails set, driving to and fro. Cp. *Twelfth Night*, i. 5. 217—

"*Mar.* Will you hoist sail, sir? here lies your way.
Vio. No, good swabber; I am to hull here a little longer."

The verb is used transitively in Florio's Montaigne, 597, 1, "It is not a miraculous conversion that so doth wave and hull them to and fro."

440. **light-foot**, light-footed, nimble, swift.

442-443. The Folio here reads—

"*Cat.* Here my good Lord.
Rich. Catesby, flye to the Duke.
Cat. I will, my Lord, with all convenient haste.
Rich. Catesby, come hither, poste to Salisbury."

convenient, suitable, becoming. Cp. *Merchant of Venice*, iii. 4. 56—

"Madam, I go with all convenient speed."

449. **strength and power**. Both words mean "force, army."

450. **presently**, immediately, as in i. 2. 213. The Folio reads "suddenly."

454. Johnson remarks, "Richard's precipitation and confusion is in this scene very happily represented by inconsistent orders and sudden variations of opinion."

460. **Hoyday**, heyday. Cp. *Troilus and Cressida*, v. 1. 73, "Hoyday! spirits and fires!" It is also found in *Timon*, i. 2. 137. The interjection is borrowed from the Dutch or German; but the noun "heyday" in *Hamlet*, iii. 4. 69, and similar passages, is a corruption of "high day." (Skeat, *s.v.*)

461. The Folio reads—

"What need'st thou run so many miles about?"

What=why. See Abbott's *Grammar*, § 253.

mile. See *Hints*, by Rowe and Webb, § 138 (p. 75 of edition of 1887).

462. **a nearer way**. The Folio reads, "the neerest way." Richard disapproves of the long preamble with which Stanley introduces his news.

465. **White-liver'd**, cowardly. Cowardice was supposed to be indicated by the whiteness of the liver owing to the absence of blood (see *Twelfth Night*, iii. 2. 66, and *Merchant of Venice*, iii. 2. 86). Cp. "Milk-liver'd man" in *Lear*, iv. 2. 50, and "lily-liver'd boy," in *Macbeth*, v. 3. 15.

runagate, vagabond. So Romeo in Mantua is called a "banish'd runagate" (*Romeo and Juliet*, iii. 5. 90).

468. **Ely**. The Folio reads "Morton."

470. **chair**, throne, as in v. 3. 251. Cp. *Henry IV.*, B. iv. 5. 95—

"Dost thou so hunger for my empty chair?"

sword, the sword of state, an emblem of the kingly office. (Delius.)

472. "There were other heirs who had a better claim than Richard, as Malone remarked, Elizabeth and the other daughters of Edward IV., and Edward, son of Richard's elder brother, the Duke of Clarence; and although, as Ritson rejoined, Edward's issue had been pronounced illegitimate, and Clarence attainted of high treason, yet this was unjustly done by procurement of Richard himself." (Grant White.)

474. The Folio has—

"Then tell me, what makes he upon the seas."

For "makes" cp. i. 3. 164.

475. **Unless for that**, etc. We must supply "he comes" between "unless" and "for," and explain, "Unless he comes for the reason already given."

476. Unless he comes with that object, namely, to be your sovereign. Richard deliberately misunderstands Stanley.

477. Rolfe, after Grant White, considers that a note of interrogation should be placed at the end of the line. Richmond is called "the Welshman," as being the grandson of Owen Tudor, who married Katherine of France, the widow of Henry VI. The elder of her two sons, Edmund, Earl of Richmond, was father of Henry, Earl of Richmond, afterwards Henry VII.

480. **power**, army. Cp. *King John*, iv. 2. 110—

"Never such a power
For any foreign preparation
Was levied in the body of a land."

Shakespeare uses the plural also in the same sense.

485. **Cold friends to Richard**, as being in the cold quarter. Cp. *Twelfth Night*, iii. 2. 28, "You are now sailed into the north of my lady's opinion." The Folio has "to me."

487. **They have not been commanded**, they have received no orders. (Wright.)

488. **Please it.** The Folio has "Pleaseth"=if it please. Cp. *Comedy of Errors*, iv. 1. 12—

"Pleaseth you walk with me down to his house,
I will discharge my bond and thank you too."

494. **nor never.** For the double negative see Abbott's *Grammar*, § 406.

497. **faith.** The Folio has "heart," which gives point to the antithesis.

498. Or else the tenure by which he holds his head is but insecure.

501. **advértised**, informed, as in *Henry VI.*, B. iv. 9. 23—

"Please it your grace to be advértised,
The Duke of York is newly come from Ireland."

504. **moe.** See on l. 199 above.

506. **competitors**, associates, allies, supporters. The word is used three times in this sense in *Antony and Cleopatra*. Cp. also *Twelfth Night*, iv. 2. 12—

"The competitors (Sir Toby and Maria) enter."

509. **owls.** Cp. *Henry VI.*, A. iv. 2. 15—

"Thou ominous and fearful owl of death";

Macbeth, ii. 2. 3—

"It was the owl that shriek'd, the fatal bellman";

and *Midsummer Night's Dream*, v. 1. 383—

"Whilst the screech-owl, screeching loud,
Puts the wretch that lies in woe
In remembrance of a shroud."

For the import of the cry of the owl, see Brand's *Popular Antiquities*, vol. iii. pp. 206-210. He quotes from Bourne, p. 71, "If an owl, which is reckoned a most abominable and unlucky bird, send forth its hoarse and dismal voice, it is an omen of the approach of some terrible thing; that some dire calamity and some great misfortune is near at hand."

507-511. The quartos read—

"Your grace mistakes, the news I bring is good.
My newes is that by sudden floud and fall of water
The Duke of Buckingham's armie is disperst and scattered,
And he himself fled no man knowes whether.
King. O I crie you mercie, I did mistake.
Ratcliffe reward him for the blow I gave him."

517. **well-advised.** See i. 3. 318.

519. Richard's proclamation, in which a price was set on the heads of Buckingham, the Marquis of Dorset, and the bishops of Ely and Salisbury, was dated October 23, 1483.

528. **Upon his party.** See i. 3. 138. Gairdner says that "very few of Richmond's ships—no more, it is said, than the earl's own ship and another—succeeded in getting across to England. These approached the land near Poole, but found the coast well guarded, proceeded westward and stood off Plymouth. There too the earl found preparations made to receive him. The country people were in arms and lined the shore. The earl sent to enquire whose troops they were. A deceitful answer was

returned that they were the Duke of Buckingham's forces awaiting the earl's disembarkation to conduct him to the camp. But Richmond was not entrapped, and finding cause to suspect their good faith, hoisted sail and crossed the Channel." The decapitation of Buckingham on the 2nd of November was a death-blow to the rebellion of 1483. The Marquis of Dorset, the Courtneys and some others fled to Brittany. Most of the other leaders fled to sanctuary; only a few were taken and executed.

529. **Hoised**, the past tense of "hoise." Cp. *Henry VI.*, B. i. 1. 169—

"We'll quickly hoise Duke Humphrey from his seat."

The participle of "hoise" is found in Florio's Montaigne, 417. 1, "if not unresisted and with hoised-full sailes."

535. Here the poet bridges over a gap of two years, as Wright points out. Richmond landed at Milford Haven on the 7th or 8th of August, 1485. Shakespeare seems to think that this landing took place in the year in which Buckingham was beheaded. In fact we should judge from the play that the latter event was subsequent to the former.

536. **Is colder tidings, yet.** The Folio has "Is colder Newes, but yet."

colder means more disagreeable, more unwelcome. Cp. *Henry VI.*, B. i. 1. 237, and iii. 1. 86-87, where the phrase "cold news" is used. So "cold reed" means "unprofitable counsel" in *The Tale of Gamelyn*, 531.

537. **reason**, talk. See on i. 4. 164 (152 in the present edition).

538. **A royal battle**, a battle to decide who is to be king of England.

539. **take order.** See on i. 4. 288 (275 in the present edition).

SCENE V.

Sir Christopher Urswick was chaplain to the Countess of Richmond, who had married Earl Stanley. He went backwards and forwards on messages between the Countess and the young Earl of Richmond, while he was preparing to make his descent on England. For the title "Sir" see on iii. 2. 111. Wright points out that it is out of place here; for he was at this time LL.D. and master of King's Hall, Cambridge. He was afterwards Dean of York, Chancellor of Exeter, Dean of Windsor, and grand almoner to Henry VII. He died at Hackney, of which place he was rector.

2. **this most bloody.** The Folio reads "the most deadly."

3. **frank'd.** See i. 3. 314.

in hold, confinement, custody. Cp. *Measure for Measure*, iv. 3. 91—

"Put them in secret holds, both Barnardine and Claudio."

4. **If I revolt**, if I desert, fall off, go over to the enemy; as in *Coriolanus*, iv. 6. 103—

"All the regions
Do smilingly revolt";

Antony and Cleopatra, iv. 5. 4—

"The kings that have revolted,"

and numerous other passages in Shakespeare. Gairdner gives the following description of the state of affairs: "Lord Strange attempted to escape from Court, but being taken was compelled to confess that he and his uncle Sir William and Sir John Savage were all in the confidence of the enemy. His father apparently he attempted to shield; at least, throwing himself on the king's mercy, he undertook that he would very shortly come to the king's assistance with all the forces at his command. And thereupon he wrote to his father explaining the danger in which he stood, and entreated him to make good the promise he had given on his behalf."

5. **withholds.** The Folio has "holds off." After this line it inserts—

"So get thee gone: commend me to thy Lord,
Withall say that the Queene hath heartily consented
He should espouse Elizabeth hir daughter.
But tell me, where is Princely Richmond now?"

8. Walker would read—

"What men of *note and* name."

Mr. Collier's MS. Corrector gives—

"What men of name *and mark* resort to him?"

9. **Sir Walter Herbert** "shared with Rice Ap Thomas, the principal power in the southern principality." (Gairdner.)

10. **Sir Gilbert Talbot** joined Henry at Newport with the whole power of the young Earl of Shrewsbury, "then being in ward."

Sir William Stanley "was Chamberlain of North Wales, and had consequently great power in that part of the country." (Gairdner.)

11. **Oxford ... Sir James Blunt.** John de Vere, Earl of Oxford, escaped from Hammes Castle by the aid of the governor, Sir James Blunt, who went with him to Richmond (Gairdner's *Life*, p. 252).

redoubted Pembroke. Jasper Tudor was Earl of Pembroke, and uncle to Richmond.

12. **Rice Ap Thomas** appears to have temporized at first, in order to secure as good a price as possible for his services. He bargained to give them to Henry on condition that he would make him chief governor of Wales. Before Richmond reached Shrewsbury, Rice Ap Thomas, having secured the terms that he demanded, joined him with a considerable band of Welshmen. (Gairdner, p. 273.)

with a valiant crew. "This expression sounds," as Steevens remarks, "but meanly in modern ears." But in the *Rape of Lucrece*, 1731, Shakespeare has, "Collatine and all his lordly crew."

13. **moe of noble.** The Folio reads, "other of great.'

14. **they do bend their course.** The Folio has, "do they bend their power." Cp. *Henry VI.*, C. iv. 8. 58—

"And, lords, towards Coventry bend we our course";

and see on i. 2. 95.

19. **resolve.** See on iv. 2. 26.

ACT V. SCENE I.

As before intimated, the execution of Buckingham took place on the 2nd of November, 1483. He was betrayed by Ralph Banaster, one of his retainers, in whose house near Shrewsbury he had taken refuge, and was brought a prisoner to the king at Salisbury.

1. Steevens remarks, "The reason why the Duke of Buckingham solicited an interview with the king is explained in *Henry VIII.*, i. 2. 194—

"I would have played
The part my father meant to act upon
The usurper Richard; who being at Salisbury
Made suit to come in's presence, which if granted,
As he made semblance of his duty, would
Have put his knife into him."

4. **Holy King Henry.** "Hosts of pilgrims came to Chertsey Abbey to visit his tomb. Miracles, indeed, were believed to have been wrought there, and serious efforts were made, long afterwards, to get him canonised at Rome." (Gairdner's *Richard III.*, p. 241.)

5. **miscarried.** See on i. 3. 16.

12. **my body's doomsday**, the day of my body's death. The words "my body's" not only serve to point an antithesis, but make it clear that the day of universal judgment is not referred to. But "doomsday" alone has the meaning of "day of death" in *Romeo and Juliet*, v. 3. 234—

"And their stol'n marriage-day
Was Tybalt's dooms-day."

13. **in King Edward's time.** See ii. 1. 32 and ff.

18, 19. This All-Souls day is the limit fixed for my terrified soul, beyond which the punishment of my crimes could not be postponed, *i.e.* the date at which the Almighty has determined that my crimes should begin to be visited upon my soul, which is troubled with "a fearful looking for of judgement."

20. **dallied with.** See ii. 1. 12.

21. **feigned,** insincere. Cp. *Twelfth Night*, i. 5. 208, "It is the more like to be feigned."

24. **on their masters' bosoms,** against their masters' breasts. The Folio has "in," which is used as in i. 2. 261.

25. **Margaret's curse.** See i. 3. 300.

28. **Come, sirs, convey me.** The Folio has, "Come leade me, Officers."

29. All that can be said is that crimes are meeting with retribution which, though in itself unjust, they have amply merited, and culpable deeds are receiving their deserts. For "blame," cp. *Rape of Lucrece*, 620—

"Authority for sin, warrant for blame."

SCENE II.

3. **the bowels of the land,** the heart of the country. Cp. *Coriolanus*, iv. 5. 136—

"Pouring war
Into the bowels of ungrateful Rome."

The word "bowels" often means merely inner part of anything. It is used in the Authorised Version of the *New Testament* to translate a Greek word which means the nobler viscera, and this fact accounts for many of its uses in literary English.

6. **Lines.** This word is sometimes used to express anything written, not necessarily in verse. Cp. *Henry VI.*, A. iii. 1. 1—

"Comest thou with deep premeditated lines,"

and the phrase "marriage lines."

7. **wretched,** hateful, abominable. (Schmidt.) Cp. *Rape of Lucrece*, 999—

"Such wretched hands such wretched blood should spill."

To illustrate the leading idea of this and the following lines, Wright compares Beaumont and Fletcher, *The Prophetess*, ii. 3, where Diocles, addressing Aper, says—

"Thou art like thy name,
A cruel boar, whose snout hath rooted up
The fruitful vineyard of the commonwealth."

There is a somewhat similar passage in *Timon*, v. 1. 166-169—

"So soon we shall drive back
Of Alcibiades the approaches wild,
Who, like a boar too savage, doth root up
His country's peace."

9. **wash**, the term usually applied to the food given to pigs, largely composed of the refuse of cleansed dishes.

trough, a long hollow vessel, often formed by excavating a log longitudinally on one side. (Webster.) Hence the propriety of the figure in the next line.

10. **embowell'd**, ripped up, eviscerated. Cp. *Henry IV.*, A. v. 4. 109—

"Embowell'd will I see thee by and by."

swine, used in the singular five times in Shakespeare. Cp. *The Taming of the Shrew*, Ind., i. 34—

"O monstrous beast! how like a swine he lies!"

11. **Lies.** Delius explains it "is encamped." But there is also an allusion to the lair of the boar. The Folio has "is," which Wright says does not agree so well as "lies" with the figure of the boar.

12. Richard "pitched his camp on some rising ground at Stapleton, about eight miles from Leicester. It was a point which no enemy could approach unseen" (Gairdner's *Richard III.*, p. 296).

13. Tamworth is about twenty miles due west of Leicester (Rolfe).

14. **cheerly**, cheerfully. Cp. *Richard II.*, i. 3. 66—

"But lusty, young, and cheerly drawing breath."

17. **swords.** The Folio has "men," and in the next line "this guilty homicide" for "that bloody homicide."

19. **fly.** The Folio has "turne" and "flye" for "shrink" in line 21.

20. **who**=those who.

21. **greatest need.** The Folio has "deerest neede." See note on i. 4. 215.

SCENE III.

2. **My Lord of Surrey**, son to the Duke of Norfolk. He was taken prisoner, and remained two or three years in confinement in the Tower of London; till the new king, struck with his

integrity and sense of honour, as shown both in his fidelity to Richard, and afterwards in refusing an opportunity of escape, not only restored him to liberty, but committed to him the government of all England north of Trent. (Gairdner's *Life of Richard III.*, p. 308.) The first quarto has, "Whie, how now Catesbie, whie lookst thou so bad." The other quartos have "sad." All give the next line to Catesby.

4. **My Lord of Norfolk.** The Duke of Norfolk was the first Howard that bore that title. Richard himself raised him to the dukedom. He commanded the king's vanguard in the battle, and was killed in the thickest of the fight.

8. **all's one for that,** never mind about that. Wright compares *Midsummer Night's Dream*, i. 2. 51—

"*Flu.* Nay, faith, let not me play a woman; I have a beard coming.

Quin. That 's all one; you shall play it in a mask."

9. **descried,** ascertained by reconnoitring. Cp. *King Lear*, iv. 5. 13—

"Edmund, I think, is gone
. . . . . moreover to descry
The strength of the enemy."

11. **battalion,** army. The Folio has "Battalia." Schmidt gives the word as "battalia" here and in *Hamlet*, iv. 5. 79, where the Folio has "Battaliaes" for the "battalions" of the quartos. Early writers say that Richmond had about 5000 men, and that the king had more than double his strength. Lord Stanley occupied a position near the king's camp with about 5000 followers, and Sir William stationed himself with a body of 3000 men not very far from Henry.

account, reckoning, amount.

13. **party.** The Folio has "faction." Cp. iv. 4. 190.

14. The Folio has—

"Up with the Tent; Come Noble Gentlemen."

15. **field.** The Folio has "ground."

16. **of sound direction,** of approved skill in military matters. Cp. *Henry V.*, iii. 2. 68, 76, 84, 107, and lines 236, 302, of this scene.

18. The stage direction in the Folio makes Dorset enter with Richmond. But Richmond had with great wisdom left him and Sir John Bourchier with the French king as hostages for the payment of the money he had borrowed. (Gairdner's *Richard III.*, p. 269.)

19. **set.** Used in *Macbeth*, i. 1. 5—

"That will be ere the set of sun";

and without the word "sun" in *Henry V.*, iv. 1. 289–

"But, like a lackey, from the rise to set
Sweats in the eyes of Phœbus."

20, 21. The Folio reads "tract" for "track," and "token" for "signal." Cp. *Sonnet* vii. 12—

"The eyes, 'fore duteous, now converted are
From his low tract, and look another way."

"Trace" and "tract" are both connected, being from Lat. *tractus*, but "track" is not of Latin origin at all, but of Teutonic origin. Du. *trek*.

24. I will draw the plan and outline of the arrangement which our army is to adopt.

25. Appoint each leader to his separate command. For "limit," cp. *King John*, v. 2. 123—

"And, as you answer, I do know the scope
And warrant limited unto my tongue";

and *Macbeth*, ii. 3. 56—

"For 'tis my limited service."

For "charge," cp. *Coriolanus*, iv. 3. 48, "The centurions and their charges distinctly billeted," and *Julius Cæsar*, iv. 2. 48—

"Bid our commanders lead their charges off
A little from this ground."

29. **keeps**, remains with. Cp. *Macbeth*, iii. 4. 5—

"Our hostess keeps her state";

i.e. remains in the chair of state provided for her.

regiment. Grant White remarks, "Regiment was used in Shakespeare's time to mean any considerable body of men under the regiment or command of one leader, and without reference to the number or organization of the troops that composed it."

33. **good Blunt, before thou go'st.** The Folio has, "(good captaine) do for me."

40. The Folio has—

"Sweet Blunt make some good meanes to speak with him";

and in the following line "Note" for "scroll." "Make some good meanes," etc. = contrive dexterously an opportunity of speaking with him. Cp. *Cymbeline*, ii. 4. 3—

"What means do you make to him?"

and *Two Gentlemen of Verona*, v. 4. 137—

"To make such means for her as thou hast done."

46. The Folio has "my" for "our," and "Dewe" for "air."

48. **The quartos have "six" for "nine." But the battle of Bosworth was fought on the 22nd of August, and at that time of the year the sun does not set in England till after seven.**

50. **beaver** here seems to mean the helmet itself, as in *Henry IV.*, A. iv. 1. 104—

"I saw young Harry, with his beaver on."

It properly means the lower part of the helmet, Fr. *bavière*, from a fancied resemblance to a child's bib.

58, 59. **Catesby.** *Cate.* **My lord?** Pope corrected the quarto reading, which assigns the reply to Ratcliff instead of Catesby. The Folio simply substitutes Ratcliff for Catesby. But Ratcliff is addressed by Richard in l. 66.

59. **pursuivant at arms.** See iii. 2. 96.

62. **blind**, dark. Cp. *Rape of Lucrece*, 675—

" Shame folded up in blind concealing night."

63. **a watch**, a candle marked out into sections, each of which was a certain portion of time in burning. Bacon has the following expression in his *Advancement of Learning*, p. 32 (Wright's edition), "To go about with a small watch candle into every corner."

64. Wright quotes a passage from Hall, in which he speaks of Richard as mounted on a "great white courser." (See Gairdner, p. 293.)

65. **my staves.** The staff is properly the shaft of the lance, but here it appears to be put for the lance itself. Cp. *Much Ado about Nothing*, v. 1. 138—

" Nay, then, give him another staff, this last
Was broken cross";

and *John*, ii. 1. 318—

" There stuck no plume in any English crest
That is removed by a staff of France."

Marlowe uses the word in the same sense in *Doctor Faustus*, i. 123 (Clarendon edition)—

" Like Almain rutters with their horsemen's staves."

68. **melancholy Lord Northumberland.** Malone says, "Richard calls him 'melancholy' because he did not join heartily in his cause." During the battle he and his followers remained idle spectators.

70. **cock-shut time**, twilight; the time when the "cock-shut," a large net for catching woodcocks, used to be set. Steevens quotes from *Arden of Feversham*, 1592—

"In the twilight, *cock-shut* light."

73. **that alacrity of spirit.** Wright quotes from Hall, "Not using the alacritie and myrth of mynde and of countenaunce as he was accustomed to do before he came toward the battaile."

76. **Bid my guard watch,** order the guard of soldiers set at my tent to be specially vigilant.

77. **mid,** middle. It appears that this is the only passage in Shakespeare in which "mid" is used as a substantive.

78. **Stage direction.** The interview between Stanley and Richmond is historical. Richmond "quietly left his army and went on to Atherstone in advance of them. He could do so in fact with little danger, as he knew the troops of Lord Stanley and his brother Sir William were between him and the king; and it was to secure a private interview with them that he made the move. They met in a little close." (Gairdner's *Life*, p. 291.)

79. Cp. 351 of this scene, and *Antony and Cleopatra*, i. 3. 100—

"Upon your sword
Sit laurel victory."

"Victory" in ancient coins is represented as winged, and often as flying. She usually carries a wreath. The opposite idea is found in *Henry V.*, iv. 5. 5—

"Reproach and everlasting shame
Sits mocking in our plumes."

83. **by attorney,** by deputation. (Johnson.) See on iv. 4. 127.

86. **flaky,** broken into flakes by the rays of light piercing it. (Wright.) Scattering like flakes. (Schmidt.)

88. **Prepare thy battle,** draw up thy army in battle array.

90. **mortal-staring,** that gazes with stony fatal eye upon its victims. Perhaps Byron had this line in his mind when he wrote (*Childe Harold*, i. 39)—

"Lo! where the Giant on the mountain stands,
His blood-red tresses deep'ning in the sun,
With death-shot glowing in his fiery hands,
And eye that scorcheth all it glares upon."

Rolfe says, "Perhaps, as Clarke remarks, the word includes the idea of War staring or glaring fatally upon its victims, and their deadly stare when killed." He continues, "It is infinitely better than any of the emendations that have been proposed, like 'mortal-fearing,' 'mortal-scaring,' 'mortal-staving,' 'mortal-stabbing,' 'mortal-daring,' etc."

92. I will take the best opportunity to avoid the dangers of this conjuncture. (Steevens.)

95. Lest, if am detected, thy brother (by marriage), tender George, etc. This "tender George" was, as Malone points out, created Baron Strange in right of his wife, by King Edward IV. in 1482.

97. **the leisure**, the short time at our command, and so the want of due leisure. Cp. *Richard II.*, i. 1. 5—

"Which then our leisure would not let us hear."

Singer remarks, "We have still a phrase equivalent to this, however harsh it may seem. 'I would do this if *leisure* would permit,' where *leisure* stands for *want of leisure*."

98. Renders impossible the formal protestations of love which courtesy demands in the case of friends so long separated.

104. **with troubled thoughts**. Grant White prefers "troubled with noise," an emendation of the reading of the Folio, "with troubled noise." He believes that Shakespeare, on revising the play, remembered that he had represented Richmond as calm and untroubled.

105. **leaden slumber**. Malone compares *Rape of Lucrece*, 124—

"Now leaden slumber with life's strength doth fight."

peise, weigh; Fr. *peser*. Cp. *King John*, ii. 1. 575—

"The world, who of itself is peised well";

and Florio's Montaigne, 336. 1—

"As when an even skale with equall weight is peized,
Nor falles it doun this way, or is it that way raised."

110. **bruising irons**. The allusion is to the ancient mace. (Henley.) Cp. also *Psalm* ii. 9 (Prayer-book Version), "Thou shalt bruise them with a rod of iron, and break them in pieces like a potter's vessel."

115. **watchful**, that has been wakeful up to this moment.

116. **the windows of mine eyes**. Cp. *Antony and Cleopatra*, v. 2. 319—

"Downy windows close";

and *Cymbeline*, ii. 2. 22—

"To see the enclosed lights now canopied
Under these windows."

124. **anointed body**. Cp. *King Lear*, iii. 7. 58, "his anointed flesh."

125. **punched**, pierced. Steevens remarks that the word, which sounds but meanly in our ears, was used by Chapman in the sixth book of the *Iliad*—

"With a goad he punch'd each curious dame."

129. See *Henry VI.*, C. iv. 6. 68.

132. **fulsome**, rich, cloying, as malmsey is. This is Clarke's interpretation, and it agrees with the derivation of the word, which according to Skeat comes from "full," not from "foul." Steevens remarks that Clarence was killed before he was thrown into the malmsey butt. Rolfe seems to think that the murderers

trusted to the drowning to complete their work. He refers us to i. 4. 161, (148 in the present edition). The truth seems to be that Shakespeare has here followed a different tradition. Gairdner (*Life of Richard III.*, p. 40) appears to see nothing improbable in "the general opinion of the succeeding age" that Clarence was drowned in a butt of malmsey wine.

135. **fall.** See on i. 3. 354.

143. **thy lance.** Capell conjectured "hurtless lance"; the Collier MS. has "pointless lance."

144. **our wrongs in Richard's bosom** etc. The consciousness of the injustice done to all of us, weighing on the heart of Richard, will unnerve him so that he will be conquered.

145. In the first and second quartos the ghosts of the young princes come in before the ghost of Hastings.

151. **cousins.** See on ii. 2. 8.

156. **annoy**, injury. The word has a stronger sense in Elizabethan English than it now possesses. Cp. *Rape of Lucrece*, 1370—

"Threatening cloud-kissing Ilion with annoy."

160. Malone remarks that Shakespeare was here probably thinking of Sir Thomas Moore's animated description of Richard, which Holinshed transcribed: "I have heard (says Sir Thomas) by credible report of such as were secret with his Chamberlaine, that after this abominable deed done (the murder of his nephews) he never had quiet in his mind. He never thought himself sure when he went abroad; his eyes whirled about; his body privily fenced; his hand ever upon his dagger; his countenance and manner like one ever ready to strike again. He took ill rest at nights; lay long waking and musing, sore wearied with care and watch: rather slumbered than slept, troubled with fearful dreames, sodainely sometime start up, leapt out of bed and ran about the chamber; so was his restless heart continually tost and tumbled with the tedious impressions and stormy remembrances of his abominable deed."

173. **for hope**, as regards hope, almost for want of hope. (Wright.) Many conjectures have been proposed: Hanmer gave "forsook"; Steevens "forholpe" (unaided, abandoned, deserted); Tyrwhitt "fordone." But Dyce remarks, "However we are to understand the reading 'died for hope,' the following passage in Greene's *James the Fourth* seems to determine that it is right." He then quotes a passage which ends with the following lines—

"War then will cease when dead ones are revived;
Some then will yield, when I am dead for hope."

Malone's interpretation seems very plausible; "Buckingham's hopes of aiding Richmond induced him to take up arms, but,

being unsuccessful, he lost his life in consequence of the hope which led him to engage in the enterprise." Grant White supposes that in the passage from Greene as well as in our text "for"="to."

179. **coward conscience.** Cp. the well known passage in *Hamlet* (iii. 1. 83).

180. **The lights burn blue.** This was supposed to be a sign of the presence of a spirit. Steevens quotes from Lyly's *Galathea*; "I thought there was some spirit in it, because it burnt so blue; for my mother would often tell me when the candle burnt blue, there was some ill spirit in the house." It was generally supposed that fire was a preservative against evil spirits, and therefore lights were kept burning in rooms where children were. This superstitious custom is found in many countries. See the note in my translation of the *Kathá Sarit Ságara*, vol. i. p. 305.

186. Capell omitted "what," leaving the punctuation unchanged. Dyce in his second edition adopts Lettsom's conjecture—

"Lest I revenge myself upon myself."

"Lettsom," says Dyce, "remarks that the 'what' is derived from the line above."

194. **several**, separate. Cp. iii. 2. 78.

204-206. Dyce places these lines after line 212. Wright tells us that Johnson proposed to place them after l. 192, Mason after l. 214, where they would take the place of the lines omitted in the folios. Ritson and Grant White are of opinion that the 22 lines from "What do I fear? myself?" to "Find in myself no pity to myself" inclusive are not Shakespeare's.

208. **'Zounds.** This oath is omitted in the Folio. See note on i. 4. 149, (139 in the present edition).

209. **Ratcliff.** This word should probably be omitted as being a mere repetition of the speaker's name. Wright points out that it is omitted in the last two quartos.

210. **done salutation.** Rolfe compares *Julius Cæsar*, iv. 2. 5—

"To do you salutation from my master."

212-214. **O Ratcliff...my lord.** These lines are omitted in the Folio. Wright remarks, after Mason, that Ratcliff's next speech thereby becomes unintelligible.

219. **proof**, abbreviated from "armour of proof," armour that has been proved or tested and found impenetrable. Cp. *Romeo and Juliet*, i. 1. 216—

"And in strong proof of chastity well arm'd."

221. **eaves-dropper**, one who stands under the drippings from the eaves, hence a secret listener. "Eaves" comes from A.S. *efese* the clipt edge of a thatched roof.

224. **Cry mercy.** See on i. 3. 235.

225. That you have surprised me sleeping here after the proper time. See iv. 1. 52.

228. **in.** See on i. 2. 261.

231. **cried on victory,** altered by Pope to "Cried out victory," and by Warburton to "Cried Oh! victory!" But "cried on" means "uttered the cry of," as in *Othello*, v. 1. 48, "cries on murder"; and *Hamlet*, v. 2. 375, "cries on havoc."

232. **my soul,** changed to "my heart" in the Folio.

237. Wright points out that Richmond's speech is to a certain extent based on Hall, though not to the same extent as Richard's speech.

238. **leisure.** See on verse 97 above.

243. **Richard except.** Schmidt takes "except" as a preposition, but it may be a participle.

348. **made means.** See on l. 40.

250. **foil,** here a leaf of metal placed behind a poor stone to set it off. Steevens compares *England's Helicon*, 1614—

"False stones by foiles have many one abused."

251. **chair.** See iv. 4. 470.

254. **ward,** guard, protect. Cp. *Troilus and Cressida*, i. 2. 292, "If I cannot ward what I would not have hit."

258. **fat** here means probably riches, or the abundant produce of the soil. The adjective means "fertile" in *Henry IV.*, B. iv. 4. 54—

"Most subject is the fattest soil to weeds."

259. **in safeguard of,** in defence of, for the protection of, as in *Henry VI.*, C. ii. 2. 18—

"And doves will peck in safeguard of their brood."

262. **quit it,** shall requite it.

264. **Advance.** See note on i. 2. 40.

265. **the ransom,** "the fine paid by me in atonement for my rashness shall be my dead corse." (Johnson.) Cp. *Henry V.*, iii. 6. 163; and iv. 7. 12.

269. **boldly and cheerfully.** Staunton prints "bold and cheerfully." See on i. 1. 22.

270. Warton shows that "Saint George" was the common cry of the English soldiers when they charged the enemy. He quotes from the *Arte of Warre* printed in the latter end of Queen Elizabeth's reign, "*Item*, that all soldiers entering into battle assault, skirmish, or other faction of arms shall have for their common cry or word, 'Saint George forward' or 'Upon them

Saint George,' whereby the soldier is much comforted and the enemy dismayed," etc.

276. **Tell the clock**, count the clock, as in *Tempest*, ii. 1. 289—

"They'll tell the clock to any business that
We say befits the hour."

279. **braved**, adorned, made splendid. Steevens quotes from the *Taming of the Shrew*, iv. 3. 125—

"Thou hast braved many men; brave not me."

280. **A black day** means "a cloudy day," and also "a day of calamity."

281. **will not be seen**, refuses to show himself.

283. **dewy tears**. Probably Byron had this passage in his mind when he represented "Ardennes" as waving "her green leaves dewy with nature's tear-drops" over the troops marching to Waterloo.

288. **vaunts**, is making a splendid display, or presents a magnificent appearance.

289. **caparison**, put on his trappings. Wright says that the caparison of a horse was a long cloth covering the saddle.

292. **my battle shall be ordered**, my army shall be arranged.

293. **foreward**, vanguard, used by Hall in his description of the battle. (Wright's Introduction, p. xlix.) His words, as quoted by Malone, are, "The forward set forth in a marvellous length both of horsemen and also of footmen, and to the foremost part of all the bowmen as a strong fortresse for them that came after, and over this John duke of Norfolk was head captain." (See Gairdner also, p. 298.)

298. Wright proposes to read "follow after" to complete the verse. Or, he suggests, we might read "follow on," and omit "on" in the next line. Dyce has "we ourself will follow," after Pope. The Collier MS. Corrector reads, "We will follow them."

299. **main battle**, the principal division of the army.

puissance, force, in a concrete sense, as in *King John*, iii. 1. 339—

"Cousin, go draw our puissance together";

and *Henry IV.*, B. i. 3. 9—

"Upon the power and puissance of the king."

300. **well winged**, flanked by strong wings consisting of, etc.

chiefest, a common superlative in Shakespeare, used in *Merchant of Venice*, ii. 8. 43—

"Employ your chiefest thoughts
To courtship."

301. **This, and Saint George to boot.** Johnson paraphrases the passage thus, "This is the order of battle which promises success, and over and above this is the protection of our patron saint." Wright approves. But probably "to boot" means "to help," as Hawkins and Malone explain it. So too apparently Schmidt. Cp. *Winter's Tale*, i. 2. 80, "Grace to boot"; and see Skeat's note on *The Tale of Gamelyn*, l. 32.

304. **Jockey** is familiar for "John" as "Dickon" for "Richard." A hillock on the battle-field called "Dickon's Nook" is supposed to represent the spot where Richard delivered the speech that follows.

305. **bought and sold**, betrayed. Cp. *Henry VI.*, A. iv. 4. 13—

"From bought and sold Lord Talbot";

and *King John*, v. 4. 10—

"Fly, noble English, you are bought and sold."

309. **Conscience is but.** The Folio has "For conscience is."

312. **pell-mell**, with confused violence. (Schmidt.) Here probably the phrase means "hand to hand." Cp. *King John*, ii. 1. 406—

"Why then defy each other, and pell-mell
Make work upon ourselves, for heaven or hell."

The lit. sense is "stirred up with a shovel," from F. *pelle*, a shovel, and O. F. *mesler*, to mix.

314. **inferr'd.** See iii. 5. 75.

316. **A sort**, a pack, a set, used contemptuously. Cp. *Richard II.*, iv. 1. 246—

"But they can see a sort of traitors here";

and Marlowe's *Edward II.*, ii. 2. 167—

"Who loves thee but a sort of flatterers?"

vagabonds, adventurers.

runaways, fugitives from proper authority. Cp. More's *Utopia*, translated by Robinson, p. 269 (quoted by Tancock on *Edward II.*, iv. 5. 84), "He is brought again for a fugitive, or a runaway, with great shame." Schmidt takes it to mean "one who runs in the ways, *i.e.* a vagabond," and explains it as "eaves-droppers" in the vexed passage, *Romeo*, iii. 2. 6.

317. **scum**, properly the impurities rising to the surface in boiling, refuse. Cp. *Henry IV.*, B. iv. 5. 124—

"Now neighbour confines purge you of your scum."

Here it means "disreputable body," or something of that kind.

lackey, servile.

peasants, used as a term of reproach, as in *Hamlet*, ii. 2. 576—

"O, what a rogue and peasant slave am I,"

where "peasant" is an adjective, as in "peasant footboys" (*Henry VI.*, A. iii. 2. 69), almost the equivalent of the expression in the text.

318. **o'er-cloyed**, surfeited.

319. **ventures**, Capell's conjecture. The old editions have "adventures."

322. **restrain**, withhold them from you and keep them for themselves. Warburton conjectured "distrain" in the sense of "seize upon," which Hanmer adopted. So too the Collier MS.

distain, defile. Cp. *Rape of Lucrece*, 786—

"The silver-shining queen he would distain."

324. **our mother's cost.** This comes from the second edition of Holinshed. Hall has "by my brother's meanes and mine," which Gairdner adopts. (*Life of Richard III.*, p. 300.)

325. **milk-sop**, an effeminate and pusillanimous fellow; used also in *Much Ado About Nothing*, v. 1. 91—

"Boys, apes, braggarts, jacks, milksops."

Steevens quotes from the *Mirror for Magistrates*—

"First with our foemens' captaine to begin,
A weak Welch milksop."

The literal sense is "bread soaked in milk."

328. **rags**, shabby beggarly persons. See on i. 3. 233.

334. **bobb'd**, drubbed as in *Troilus and Cressida*, ii. 1. 76, "I have bobbed his brain more than he has beat my bones." Compare the parallel passage in *King John*, v. 2. 130-150.

341. **Amaze the welkin**, etc., fright the skies with the shivers of your lances. (Johnson.) A similar hyperbole is found in *Coriolanus*, iv. 5. 113-115—

"That body where against
My grained ash an hundred times hath broke
And scarr'd the moon with splinters."

For **welkin** (A.S. *wolcnu*, clouds, plural of *wolcn*), cp. *Tempest*, i. 2. 4—

"But that the sea, mounting to the welkin's cheek,
Dashes the fire out."

For **staves**, see on 65. Richard makes no mention of the artillery which it is said were used on his side. Cannon balls have been dug up on the field.

343. **deny**, refuse. Cp. *Love's Labour Lost*, v. 2. 228—

"If you deny to dance let's hold more chat."

Gairdner gives the following account of this transaction, "As Richard moved to the attack, he sent a message to Lord Stanley requiring him immediately to come forward with his company

against the enemy, and threatening in the event of non-compliance to put his son, Lord Strange, to death. Stanley replied as one who would not yield to menaces, that he had other sons, and that as for joining the king, he was not then so determined. Richard immediately gave orders that Lord Strange should be beheaded. Those to whom the duty was entrusted, however, believing the issue of the combat to be doubtful, delayed the execution till it was seen which party would prove the conqueror; and Lord Strange survived the combat."

345. **the marsh.** Gairdner remarks, "The morass upon his (Richmond's) right lay between the armies, and the king's troops would have had naturally to double round it, and attack the earl's men in the narrow space between it and the rivulet. Moreover, in the engagement the earl's men were sure to have the sun at their backs and the king's would have it in their faces. Perhaps, it was owing to excitement in an inexperienced general that Richmond at the outset lost a portion of these advantages. He ordered his men to advance and meet the king's; and when Richard saw that they were past the marsh, he at once gave signal for the attack."

350. **spleen,** fire, ardour, courage, impetuosity. These qualities were supposed to reside in the spleen. Wright compares *King John*, ii. 1. 68—

"With ladies' faces and fierce dragons' spleens."

SCENE IV.

3. **Daring an opposite,** challenging an opponent to every danger in the chances of battle. (Wright.) So also Malone. This seems the most probable interpretation. Rolfe takes it, "daring to oppose himself." "Opposite" is frequently used in Shakespeare in the same sense of "enemy," e.g. in *Twelfth Night*, iii. 2. 68, "And his opposite, the youth, bears in his visage no great presage of cruelty"; and iii. 4. 293, "the most skilful, bloody, and fatal opposite that you could possibly have found in any part of Illyria."

7. **A horse! a horse!** "In the old play of The True Tragedie of Richard the Third, almost the only line having anything in common with Shakespeare is Richard's exclamation 'A horse, a horse, a fresh horse.'" (Wright.)

9. **cast,** throw of the dice. Cp. *Henry IV.*, A. iv. 1. 47—

"To set the exact wealth of all our states
All at one cast."

10. **die.** The quartos have "day."

12. So Douglas in *Henry IV.*, A. v. 4, kills Shirley, Lord Stafford, and Sir Walter Blunt, thinking that each is the king.

SCENE V.

Stage direction. Shakespeare had some excuse for making Richard fall by the hand of Richmond. Gairdner gives the following account of Richard's attack on his rival: "Information was now brought to the king that his rival Richmond was posted not far off on the other side of a hill called Amyon Hill with only a slender guard. Putting spurs to his horse, he rode immediately to the place, and rushing violently upon the little troop which attended his adversary, made them for a moment despair of the fate of their leader. He first met Sir William Brandon, Henry's standard-bearer, whom with the suddenness of his attack he unhorsed and laid senseless at his feet. Sir John Cheney, a man of great strength and valour, next presented himself; but Richard threw him from his saddle. He now engaged in personal conflict with Henry himself, who kept him some time at the sword's point successfully, though his friends had begun to fear that all was over." At this critical moment Sir William Stanley came to Richmond's assistance with his 3000 redcoats, and the king, disdaining to fly, fell, overpowered by numbers."

3. **acquit.** See Abbott's *Grammar*, § 342.

4. **this long-usurped royalty.** All the quartos, except the first, read "roialties." The Folio has "these long usurped Royalties." "Royalty" is perhaps used for "crown," as being the emblem of royal dignity; also in *King John*, iv. 2. 5—

> "And that high royalty was ne'er plucked off."

The crown was, we are told, found in a hawthorn bush by Reginald Bray, who brought it to Lord Stanley, or, as some think, to Sir William Stanley, who took it to the Earl of Richmond. (Gairdner's *Life*, p. 309.)

8. **say Amen**, say "So be it," grant that it may come to pass.

13, 14. Gairdner informs us that Sir Richard Ratcliffe also was killed in the battle. Sir William Brandon, though he may have been seriously wounded, certainly survived the battle at least two or three months, and presented a petition to Henry VII.'s first Parliament, which met in November following.

18. See note on i. 4. 208, (195 in this edition).

20, 21. **Smile heaven ... That long have frowned**, etc. See note on iv. 4. 72.

22. **What traitor**, etc., who is such a traitor as to hear me and not say Amen? Cp. *Julius Cæsar*, v. 4. 1, 2—

> "*Bru.* Yet, countrymen, O, yet hold up your heads.
> *Cato.* What bastard doth not?"

25, 26. Wright calls attention to the fact that in the third part of *Henry VI.* among the characters introduced are "A son that has killed his father," and a "Father that has killed his son."

27-31. The construction is, "let Richmond and Elizabeth conjoin together all these divided families of York and Lancaster." But it must be admitted that with the reading in the text, line 28 is almost superfluous. Delius puts a full stop after "division," following in this the Folio. "The houses of York and Lancaster in their terrible quarrel produced all these combats between relations fighting on opposite sides." If we adopt this reading, we must take "conjoin" intransitively. Johnson conjectured "that" for "this," and explained the passage thus: "Let them unite all that York and Lancaster divided!" Grant White puts a period after "Lancaster." Hudson, according to Rolfe, puts line 28 after line 30.

33. **smooth-faced**, applied in *Love's Labour Lost* (v. 2. 838) to "wooers." In *King John*, ii. 1. 573, we have—

> "That smooth-faced gentleman, tickling Commodity."

35. **Abate**, blunt. (Schmidt.) He assigns the same meaning to the word in *Henry IV.*, B. i. 1. 117—

> "For from his metal was his party steel'd,
> Which once in him abated, all the rest
> Turn'd on themselves like dull and heavy lead."

The Collier MS. gives "rebate," which Singer approves. Steevens would take "abate" in the sense of "lower, depress, subdue," as in *Coriolanus*, iii. 3. 132.

36. **reduce**, bring back, as in *Henry V.*, v. 2. 63—

> "Which to reduce into our former favour
> You are assembled."

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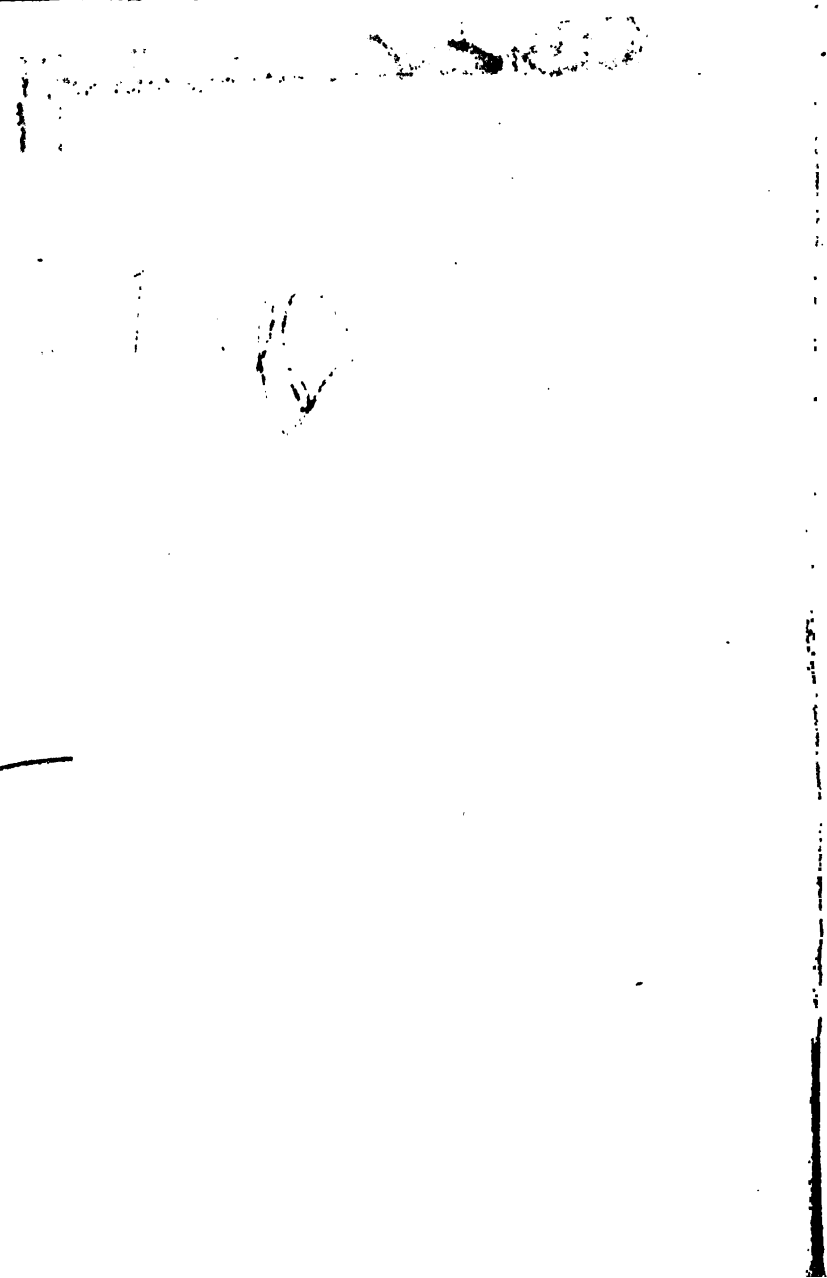
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